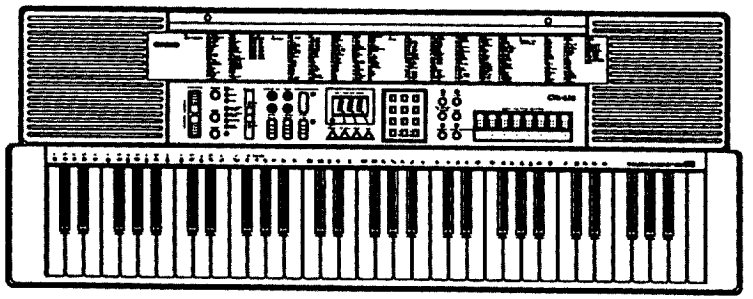
CTK-630

ELECTRONIC MUSICAL INSTRUMENT
INSTRUMENTO MUSICAL ELECTRONICO

OPERATION MANUAL
MANUAL DE OPERACION



CASIO.

Welcome...

To the happy family of satisfied CASIO electronic musical instrument owners! To get the most out of the many features and functions of the CTK-630, be sure to carefully read this manual and keep it on hand for future reference.

Important!

Promptly replace the batteries or use the AC adaptor when the following symptoms occur.

- Dim power supply indicator
- Abnormally low speaker/headphone volume
- Distortion of sound output
- Occasional interruption of sound when playing at high volumes
- Sudden power failure when playing at high volumes
- Continued sound output even after you release a button
- A totally different tone may sound
- Abnormal rhythm pattern and demo tune play

Please keep all information for future reference.

GUIDELINES LAID DOWN BY FCC RULES FOR USE OF THE UNIT IN THE U.S.A (not applicable to other areas).

NOTICE

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

FCC WARNING

Changes or modifications not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.

Main Features

❑ Wide Selection of 100 Types of Tones (100 TONES)

- This instrument allows you to enjoy 100 different types of tones with a single keyboard, including keyboard instruments, stringed instruments and synthesized sounds.

❑ Three types of reverberation effects are available for each tone (REVERB).

- The application of reverberation effects gives your performance more presence and depth.

❑ Two tones can be played in combination (LAYER, SPLIT)

- Two tones can be overlapped (LAYER) or the keyboard can be divided into two tones (SPLIT).

❑ Anyone can enjoy ad-libbing their favorite arrangements (MUSICAL PAD)

- Simply hitting the pad lets you play phrases and rhythms that match the auto-accompaniment. This lets even those that have a hard time playing the keyboard enjoy ad-libbing their own music.

❑ Choose from a selection of 100 types of rhythm settings (100 RHYTHMS)

- You can play your favorite selections while choosing from 100 types of rhythm settings.

❑ Three Demonstration Programs Available (DEMO PROGRAM)

- The CTK-630 contains three original compositions in memory. These can be used as a model when playing your own songs on the keyboard.

❑ Enjoy playing with an ensemble even when playing by yourself (AUTO-ACCOMPANIMENT)

- Simply specifying a chord enables you to play with auto-accompaniment consisting of rhythm, bass and chords. The Intro, Fill-In and Ending functions can also be used in combination with auto-accompaniment. In addition, the full-range chord function is perfect when playing your own accompaniment.

❑ The best-sounding settings for various types of music can be called up with the single press of a button (EASY PRESET)

- This feature lets you set chord progressions and other settings instantly to match a wide variety of music genres. Even beginners can enjoy playing like a professional.

❑ You can record and play back what you play (MEMORY)

- A maximum of three songs played with the CTK-630 can be recorded and then played back (auto-play).

❑ **Volume corresponds to the touch of the person playing (TOUCH RESPONSE function)**

- This function greatly expands the range of expression of your playing.

❑ **You can play the same notes without having to change the score (TRANSPOSE function)**

- The pitch of the sound produced by the CTK-630 can be raised or lowered in half steps.

❑ **Equipped with MIDI jacks (MIDI IN/OUT)**

- The applications of the CTK-630 can be expanded by connecting with other MIDI instruments. For example, by combining with a MIDI sequencer, a multiple number of parts can be played with a single keyboard.

Cautions Concerning Safety

Symbols

Various symbols are used in this operating manual and on the product itself to ensure that the product is used safely and correctly, and to prevent injury to the user and other persons as well as damage to property. Those symbols along with their meanings are shown below.

WARNING
This indication stipulates matters that have the risk of causing death or serious injury if the product is operated incorrectly while ignoring this indication.

CAUTION
This indication stipulates matters that have the risk of causing injury as well as matters for which there is the likelihood of occurrence of physical damage only if the product is operated incorrectly while ignoring this indication.

Symbol Examples

This triangle symbol (△) means that the user should be careful. (The example at left indicates electrical shock caution.)

This circle with a line through it (⃠) means that the indicated action must not be performed. Indications within or nearby this symbol are specifically prohibited. (The example at left indicates that disassembly is prohibited.)

The black dot (●) means that the indicated action must be performed. Indications within this symbol are actions that are specifically instructed to be performed. (The example at left indicates that the power plug must be unplugged from the electrical socket.)

⚠ WARNING

Please use caution regarding the handling of the AC adaptor.

- Do not use a voltage other than the indicated power supply voltage. Use of a voltage other than that indicated may cause fire or electrical shock.
- If the power cord should become damaged (exposed wires, disconnection, etc.), please purchase a new AC adaptor. Use of a damaged power cord may cause fire or electrical shock.
- Do not cut or damage the power cord. Also do not place heavy objects on top of it or subject it to excessive heat. Damage to the power cord may cause fire or electrical shock.
- Do not attempt to shape the power cord or subject it to excessive bending, twisting or pulling. This may cause fire or electrical shock.
- Please use the adaptor specified for this instrument. Use of an adaptor other than that which is specified may cause fire, electrical shock or malfunction.

Electrical Shock Caution

Do not place this instrument, its accessories or separately sold stand in unstable locations.

- Do not place in unstable locations such as unsteady stands or inclined places. This may cause the instrument to drop, tip over or cause injury to the user.

Do not place containers on the instrument containing water or other liquids.

- Do not place the following objects on the instrument. Placing such objects on the instrument may cause fire or electrical shock if they spill and enter the inside of the instrument.
  - Containers filled with water or other liquids (including vases, potted plants, cups, cosmetics and medicines)
  - Small metal objects (including hairpins, sewing needles and coins)
  - Flammable objects

  In the event a foreign object should happen to enter the inside of the instrument, please take the following actions:
  1. Turn off the power switch of the instrument.
  2. Unplug the AC adaptor from the electrical outlet (remove the batteries if the instrument contains batteries).
  3. Contact your dealer.

Electrical Shock Caution

Unplug Cord from Outlet

Do not disassemble or modify.

- Do not attempt to disassemble or modify the instrument, its accessories or separately sold products. This may cause fire, electrical shock or malfunction. Inspection, adjustment or repair of internal components should be requested to your dealer.

Disassembly Prohibited

Do not use if there is an abnormality or malfunction.

- Do not use the instrument if there appear to be abnormalities such as the presence of smoke or abnormal odor. Also do not use the instrument if there appear to be malfunctions such as the power not coming on or sound not being produced. Use under such conditions may cause fire or electrical shock. In such cases, take the following actions immediately. Never attempt to repair the instrument yourself as this is extremely dangerous.
  1. Turn off the power switch.
  2. Unplug the AC adaptor from the electrical outlet (remove the batteries if the instrument contains batteries).
  3. Request repairs to your dealer.

Electrical Shock Caution

Unplug Cord from Outlet

When the instrument has been dropped:

- In the case the instrument has been dropped or damaged, please take the following actions. Continued use may cause fire or electrical shock.
  1. Turn off the power switch of the instrument.
  2. Unplug the AC adaptor from the electrical outlet (remove the batteries if the instrument contains batteries).
  3. Contact your dealer.

Electrical Shock Caution

Unplug Cord from Outlet

Be careful of the bags around children.

- Do not put the bags of the instrument, its accessories and separately sold products over the head. Particular caution is required in homes having small children. This may cause suffocation.

⚠ CAUTION

AC Adaptor

- Do not place the power cord in close proximity to heaters or other heating appliances. This may cause the cord to melt leading to possible fire or electrical shock.
- When unplugging the AC adaptor from an electrical outlet, always make sure to pull on the adaptor itself and not the cord. Pulling excessively on the cord may cause it to be damaged or break leading to possible fire or electrical shock.

- Do not touch the AC adaptor with wet hands when it is plugged in. This may cause electrical shock.
- When not using the instrument for an extended period of time such as when traveling, always make sure to unplug the AC adaptor from the electrical outlet for safety reasons.
- After use turn off the power switch of the instrument and unplug the AC adaptor from the electrical outlet.

Batteries

- Improper battery use may cause the batteries to rupture and leak. This may cause injury, malfunction of the instrument or discoloration of furniture and other articles due to adherence of battery liquid. Please observe the following items:
  - Properly install the batteries so that the polarity (+,–) matches that indicated on the instrument.
  - Always make sure to remove the batteries from the instrument when not using for an extended period of time such as when traveling for safety reasons and to prevent leakage of battery liquid.
  - Always use the same type of batteries.
  - Do not combine new batteries with old batteries.
  - Do not dispose of batteries by incineration, short, disassemble or subject to excessive heating.
  - Relplace worn out batteries promptly.
  - Never attempt to recharge the batteries.

Transport

- When transporting the instrument, always make sure to unplug the AC adaptor from the electrical outlet and confirm that all other external connections have been disconnected. Only then should the instrument be transported. If the above is not done, the cord may be damaged leading to possible fire or electrical shock.

Care

- When caring for the instrument, always make sure to first unplug the AC adaptor from the electrical outlet for safety reasons. Also remove the batteries if the instrument contains batteries.

Installation Site

- Do not install the instrument in locations of high humidity or heavy accumulation of dust. This may cause fire or electrical shock.
- Do not install the instrument in locations subject to greasy fumes or steam such as in kitchens or near humidifiers. This may cause fire or electrical shock.

Do not get onto the instrument or stand.

- Do not crawl on top of the instrument or stand. Particular caution is required in homes having small children. This may cause the instrument or stand to tip over and break resulting in injury.

Do not place heavy objects on the instrument.

- Do not place heavy objects on the instrument. This may cause the instrument to tip over or break resulting in injury.

Separately Sold Stand

- Carefully assemble the stand by following the assembly instructions written on the stand. Once assembled, correctly install the instrument and use properly. If bolts are not securely tightened at their correct locations, or if the instrument is out of position, the stand may tip over or the instrument may fall off the stand leading to possible injury.

Volume

- In the case of using the instrument by itself or combining the instrument with headphones, amplifier or speakers, the volume level produced may cause hearing loss depending on the volume setting. Do not use for an excessive period of time at high volume levels. Please consult a specialist if hearing impairment or ringing of the ears is detected.

Please use authorized Casio products for accessories and separately sold products.

■ Care of your keyboard

Observe the following guidelines and your musical instrument will provide you with years of troublefree musical enjoyment.

• Avoid heat, humidity, and direct sunlight.
Do not place the musical instrument near heaters or other sources of heat. Also avoid keeping the musical instrument inside a car on hot days.

• Avoid areas subjected to temperature and humidity extremes.
Keep the musical instrument away from heaters or air conditioners.

• Severe impact and vibration can cause problems.
Do not leave the musical instrument in areas subjected to strong vibration.

• Be sure to switch power off whenever you are not using the musical instrument.
Also, you should remove batteries from the musical instrument if you do not plan to use it for a long time.

• Be sure to use only adaptors specifically recommended by CASIO.
Use of another adaptor can cause damage to the musical instrument or the adaptor, and will void your warranty.

• Avoid using this musical instrument near televisions, radios, etc.
The digital circuitry of this musical instrument may cause interference with other electronic devices, such as televisions, radios, etc.

• Be careful of liquids, dust, etc.
Do not let the musical instrument get wet and do not allow foreign matter to get between the keys. Be especially careful of metal objects, such as hairpins, sewing needles, coins, etc.

• Never use lacquer, thinner, or similar chemicals for cleaning.
Use a soft cloth dampened in a weak solution of water and a neutral detergent to clean the musical instrument. Soak the cloth in the solution and wring out all excess water.

• Never try to repair or modify any part of the musical instrument.
Any attempt to repair or modify the musical instrument can cause problems with operation.

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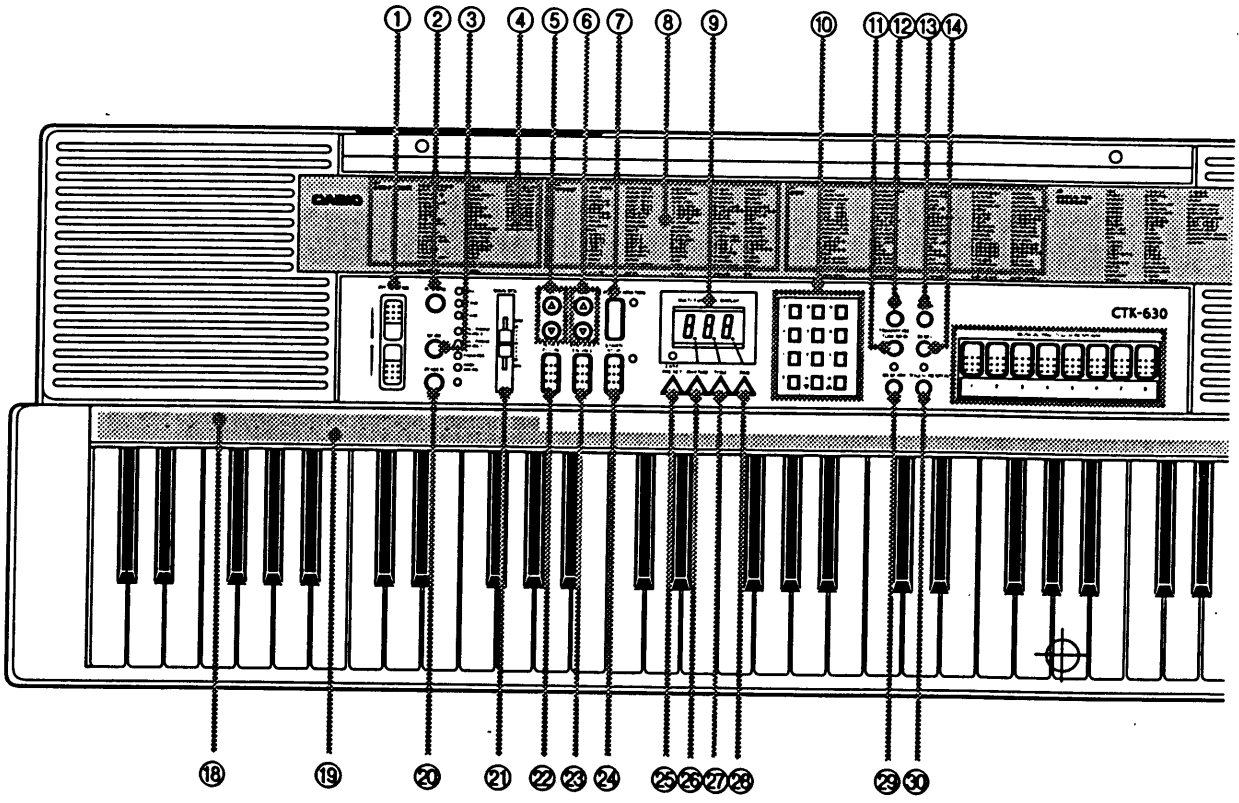
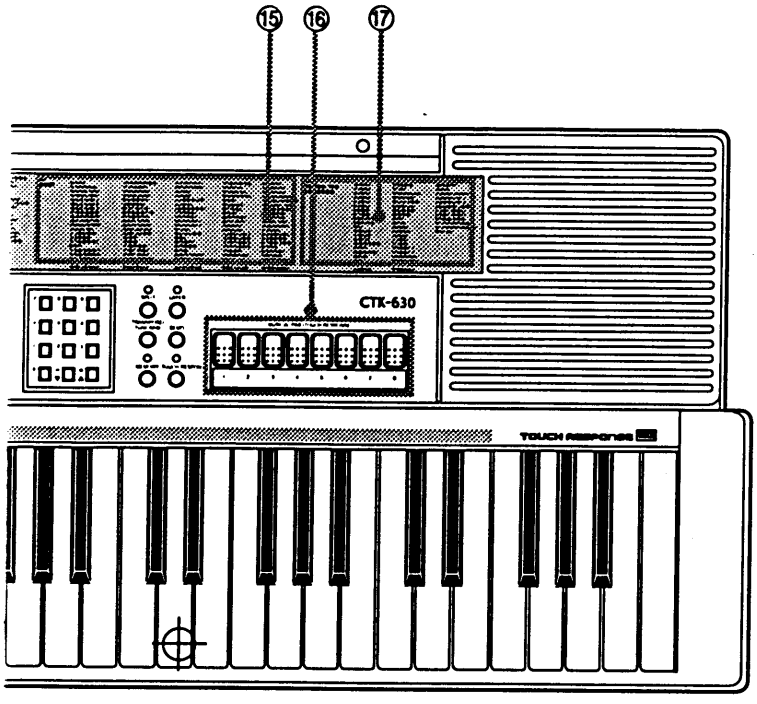
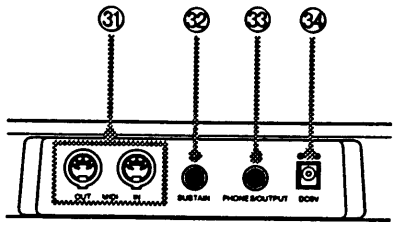
Control Locations



① PITCH BEND Buttons
② Reverberation Button (REVERB)
③ MODE Button
④ 50 EASY PRESETS List
⑤ Accompaniment Volume Buttons (ACCOMP VOL)
⑥ TEMPO Buttons
⑦ NORMAL/VARIATION Button
⑧ 100 RHYTHMS List
⑨ Display
⑩ 0-9 (±) Buttons
⑪ TRANSPOSE/TUNE/MIDI Button
⑫ SPLIT Button
⑬ LAYER Button
⑭ DEMO Button
⑮ 100 TONES List
⑯ MUSICAL PAD
⑰ MUSICAL PAD VARIATIONS List
⑱ CHORD NAME
⑲ Percussion Instrument List
⑳ POWER Button
㉑ Main Volume slider (MAIN VOL)
㉒ INTRO/FILL-IN Button
㉓ SYNCHRO/ENDING Button
㉔ START/STOP Button
㉕ EASY PRESET Button
㉖ RHYTHM Button
㉗ TONE Button
㉘ PAD Button
㉙ MEMORY Button
㉚ TOUCH RESPONSE Button



(Rear Panel)



Note

- You may notice lines in the finish of the case of this keyboard. these lines are result of the molding process used to shape the plastic of the case. They are not cracks or breaks in the plastic, and are no cause for concern.

(Rear Panel)

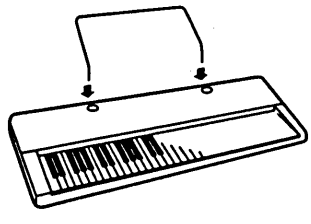
㉛ MIDI Jacks (MIDI IN/OUT)
For connecion of other MIDI instruments and devices.

㉜ Sustain Jack
For connection of an optional sustain pedal.

㉝ PHONES/OUTPUT Jack
For connection of commercially available headphones. Output from the speakers is automatically cut when headphones are connected.

㉞ DC 9V Jack
For connection of an optional AC adaptor AD-5.

*** Attachment of Score Stand**
Insert both ends of the music stand provided with the CTK-630 into the two holes on the top surface.



Quick Reference

This part of the manual provides a brief overview of keyboard operation. This is meant for experienced users, so be sure to read the rest of the manual for details before trying to actually use the keyboard.

- Before beginning operation, please make preparations for the power supply by referring to "About the Power Supply" (page E-17).

■ To switch power on and off (page E-20)

Press the POWER button to switch power on and off.

■ To change tones (page E-20)

1. Press the TONE button.

2. Use the 10-key pad to input the 2-digit number that identifies the tone you want to select.

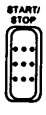
■ To play the demo tunes (page E-23)

Press the DEMO button to start and stop demo tune play.

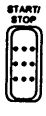
■ To select and play a rhythm (page E-24)

1. Press the RHYTHM button.

2. Use the 10-key pad to input the 2-digit rhythm number for the rhythm you want to use.



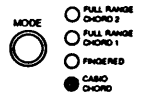
3. Press the START/STOP button to start play of the rhythm.



4. To stop rhythm play, press the START/STOP button again.

■ Using auto-accompaniment (page E-26)

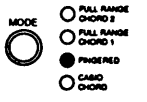
To play a CASIO CHORD auto-accompaniment



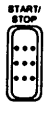
1. Use the MODE button to select CASIO CHORD.
2. Select an auto-rhythm.
3. Start play of the rhythm.
4. Press either one or up to four keys on the accompaniment keyboard (lower 1.5 octaves, page E-26), and the corresponding accompaniment starts to play automatically.
5. Continue pressing different keys on the accompaniment keyboard.

6. To stop auto-accompaniment play, press START/STOP again.

To play a FINGERED auto-accompaniment



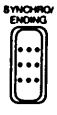
1. Use the MODE button to select FINGERED.
2. Select an auto-rhythm.
3. Start play of the rhythm.
4. Play a chord on the accompaniment keyboard (lower 1.5 octaves) to start play of the auto-accompaniment.
5. Continue pressing keys on the accompaniment keyboard.



6. To stop auto-accompaniment play, press START/STOP again.

To start an accompaniment with synchro start

1. Use the MODE button to select either CASIO CHORD, FINGERED, FULL RANGE CHORD 1 or FULL RANGE CHORD 2.
2. Select a rhythm.



3. Press the SYNCHRO/ENDING button.
4. Play a chord on the accompaniment keyboard.
5. To stop the accompaniment pattern, press START/STOP again.

■ Adjusting the accompaniment volume (page E-24)

Use the following procedure to set the volume that the accompaniment is played. You can set the volume to any value in the range of 00 to 99.

To adjust the accompaniment volume

1. The ACCOMP VOLUME up and down arrow keys are used to adjust the volume of the accompaniment.

■ To Play an Easy Preset Sound (page E-45)

1. Select EASY PRESET. Here, select "MELODY COMP 1" and then try playing the keyboard. Press EASY PRESET button, (4) and (0) in that order.

2. Try playing something using the easy preset function. When a key is pressed on the keyboard, for example, the corresponding auto-accompaniment, the sound of the note played and harmonized phrase are produced simultaneously to create a fuller performance depend on the type of presets.

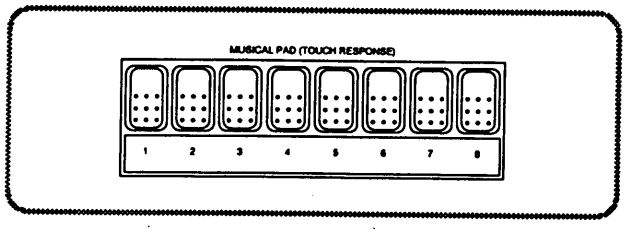
3. Stop playing and press the START/STOP button.

4. Press the EASY PRESET button one more time to turn it off.

■ To Play the Musical Pads (page E-35)

The CTK-630 is provided with 50 sets (8 variations to a set) of musical pad variations.

Try tapping one of the musical pads with your finger. A preprogrammed short phrase or percussion sounds will be produced. In addition, the volume of the tone changes according to how hard the pad was tapped. See page E-35 for details.



Part 1 Before using the keyboard

Be sure to read the contents of this part of the manual before using the keyboard for the first time.

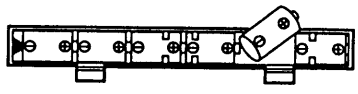
■ About the power supply

You can power your keyboard with 6 D batteries, or standard AC power (with an optional AC adaptor) .

Installing the batteries

This keyboard can be powered by 6 D size (SUM-1/R20P, AM1/LR20) manganese dry cell batteries. Make sure that the unit is turned off when installing batteries.

1. Open the battery compartment cover on the bottom of the unit.
2. Load new batteries as illustrated, taking care that the plus (+) and minus (–) poles are facing in the correct directions.
3. Replace the battery compartment cover.
   - Standard battery life is approximately 5 hours (SUM-1/R20P).



Important!

Promptly replace the batteries or use the AC adaptor when the following symptoms occur.

- Dim power supply indicator
- Abnormally low speaker/headphone volume
- Distortion of sound output
- Occasional interruption of sound when playing at high volume
- Sudden power failure when playing at high volumes
- Continued sound output even after you release a button
- A totally different tone may sound
- Abnormal rhythm pattern and demo tune play

Precautions

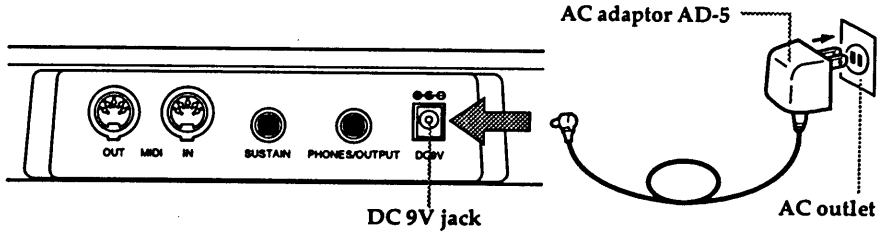
Incorrectly using batteries can cause them to leak or burst, and may damage your unit. Note the following precautions:

- Be sure that the plus (+) and minus (–) poles are facing in the correct directions.
- Do not mix battery types.
- Do not mix new batteries with old ones.
- Never leave dead batteries in the battery compartment.
- Remove batteries when not using the unit for extended periods.
- Never try to recharge the batteries that are specified for the power supply of this unit.

- Do not expose batteries to direct heat, let them become shorted or try to take them apart.
  (If a battery leaks, clean out the battery compartment of the unit immediately, taking care to avoid letting the battery fluid come into direct contact with your skin.)

Using AC power

An AC adaptor (AD-5, optional) is required when using household current. Use only genuine CASIO adaptor with the same voltage rating (100, 120, 220, 230 or 240V) as the power supply in your area to prevent damage to internal components. Be sure to turn the power of the unit off before you connect the adaptor to the unit. Plug the AC adaptor into the AC outlet and the cord into the unit. This will automatically cut off the battery power supply.



Important!

- The adaptor may become warm when it is being used. This is normal and does not indicate any problem.
- Be sure to unplug the adaptor from the power source when you are not using the unit.
- Whenever connecting or disconnecting the adaptor, be sure that the power of the unit is switched off.
- Never use a power supply that does not match that specified for the unit. Doing so can damage the adaptor or your unit.

Auto Power Off function

The Auto Power Off function automatically switches power off if you do not perform any operation for about six minutes. You can also use the following operation to cancel the Auto Power Off function so that it does not switch power off.

Note

- The Auto Power Off function is invalid when the keyboard is powered by an AC adaptor.

To cancel the Auto Power Off function

While holding down the TONE button, switch power on.

- The Auto Power Off function remains cancelled until you manually switch power off.

■ Storage of Settings and Recordings

Settings

When the power is turned on, all settings will be set to their original status with the exception of the contents of recordings.

Storage of Recordings

Whenever a song has been newly recorded, the recorded contents of the previous recorded song will be erased. The contents of the most recent recording will be stored in memory for as long as power is supplied to the instrument. If the AC adapter is pulled out of the receptacle without installing batteries or the batteries become worn down even if they are installed in the instrument, power supply to the instrument will be interrupted thus causing recorded contents to be erased. In addition, the entire recorded contents will be erased if the power supply is turned off while recording is in progress.

To save the contents of recordings:
Make sure that the power supply to the instrument is not interrupted.

- Always change the batteries with the AC adapter plugged in to a receptacle.
- When pulling the AC adapter out of a receptacle, make sure that the batteries installed in the instrument are not worn down.

Furthermore, perform the above operations only after having first turned off the power button.

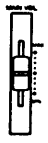
Part 2 Basic operations

This part of the manual provides you with the basic information you need to use your keyboard.

■ To switch power on and off

1. Press the POWER button to switch power on. The indicator next to the button is lit while power is on.

2. Adjust the volume.



- Be sure to adjust the volume to a relatively low setting before playing the keyboard.

3. Press the keyboard keys.

4. To switch power off, press the POWER button again.

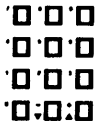
■ To change tones

1. Look at the tone list printed on the keyboard's console and find the one you want.
   - A total of 100 tones are available.

2. Press the TONE button.

- The number for the tone that is currently selected is shown on the display.

3. Use the 10-key pad to input the 2-digit number that identifies the tone you want to select.

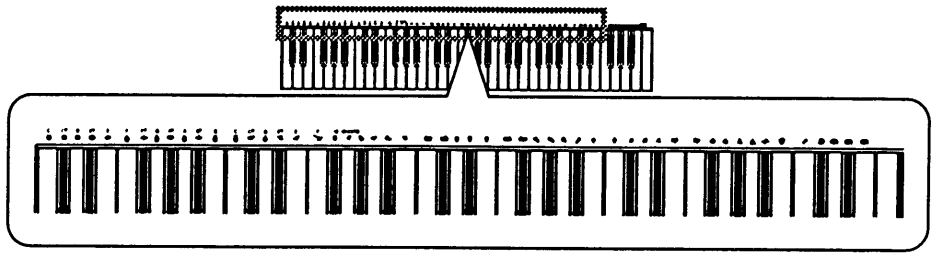


- Use the numeric buttons to input a 2-digit number.
- You can also use the (+) and (–) buttons. Pressing (+) increases the displayed tone number by 1, while (–) decreases it.
- Be sure to always specify a 2-digit number.
- You cannot specify numbers greater than 99.
- If you discover a mistake before you input the second digit, press the TONE button to return to the previously set tone number.

Keyboard split tones

PERCUSSION 1~3 (No.97~99)

- PERCUSSION 1~3 (tone 97~99) assigns 53 percussion sound to the keyboard as illustrated below. The sound assigned to each key are indicated above the keyboard.



BASS DRUM
SIDE STICK
ACOUSTIC SNARE
HAND CLAP
ELECTRIC SNARE
LOW FLOOR TOM
CLOSED HI-HAT
HIGH FLOOR TOM
PEDAL HI-HAT
LOW TOM
OPEN HI-HAT
LOW-MID TOM
HIGH-MID TOM
CRASH CYMBAL 1
HIGH TOM
RIDE CYMBAL 1
CHINESE CYMBAL
RIDE BELL
TAMBOURINE
SPLASH CYMBAL
COWBELL
CRASH CYMBAL 2
VIBRASLAP
RIDE CYMBAL 2
HIGH BONGO
LOW BONGO
MUTE HIGH CONGA
OPEN HIGH CONGA
LOW CONGA
HIGH TIMBALE
LOW TIMBALE
HIGH AGOGO
LOW AGOGO
CABASA
MARACAS
SHORT WHISTLE
LONG WHISTLE
SHORT GUIRO
LONG GUIRO
CLAVES
HIGH WOOD BLOCK
LOW WOOD BLOCK
MUTE CUICA
OPEN CUICA
MUTE TRIANGLE
OPEN TRIANGLE
SHAKER
BELL
STICKS
CASTANETS
HIGH SCRATCH
SCRATCH
LOW SCRATCH

Digital Sampling

A number of the tones that are available with this keyboard have been recorded and processed using a technique called digital sampling. To ensure a high level of tonal quality, samples are taken in the low, mid, and high ranges and then combined to provide you with sounds that are amazingly close to the originals. You may notice very slight differences in volume or sound quality for some tones when you play them at different positions on the keyboard. This is an unavoidable result of multiple sampling, and it is not a sign of malfunction.

Polyphony

The term polyphony refers to the maximum number of notes you can play at the same time. The CTK-630 has 24-note polyphony, which includes the notes you play as well as the rhythms and auto-accompaniment patterns that are played by the keyboard. This means that when a rhythm or auto-accompaniment pattern is being played by the keyboard, the number of notes (polyphony) available for keyboard play is reduced. Also note that some of the tones offer only 12-note polyphony.

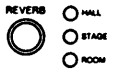
■ Use of Reverberation Effects (REVERB)

The REVERB function can be used to apply reverberation effects to tones played to create greater depth and presence in your performances.

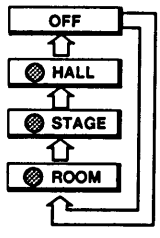
Reverberation Types

- ROOM: Reverberation for a small room.
- STAGE: Reverberation for a medium-size stage.
- HALL: Reverberation for a large concert hall.
- OFF (all lamps are out): Reverberation is not applied.

Try switching between the different types of reverberation.



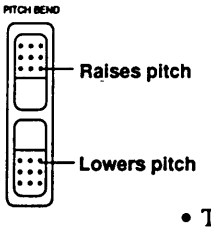
The type of reverberation changes in the order shown in the diagram at right each time it is pressed.
The lamp of the reverberation type currently selected is lit.



<Reference>
Reverberation is automatically set to STAGE when the power is turned on.

■ Pitch Bend

What is pitch bend?



Pitch bend is a function that enables you to raise or lower the pitch of a sound. When the pitch bend button is pressed while playing a note, the pitch of that sound will become higher or lower. When this function is used when playing a melody and so on, it enables the nuance of the melody to expressed more subtly.

- Try listening to the change in pitch by pressing the pitch bend button while pressing keys on the keyboard.

Note

- When the power is turned on, the range over which the pitch can be raised or lowered is two half-steps up and down. When desiring to change this value, refer to the section on "Bend Range setting" on page E-59.

■ Playing the demo tunes

This keyboard comes with the following three pre-recorded demo tunes that you can use for practice or simply for your listening enjoyment.

Tune Number	Name	Composer	Play Time
0	A Night Has 9000 Bars	CASIO original*	1:34
1	Wanting This	Edward Alstrom	2:30
2	Supersonic Remorse	Edward Alstrom	2:11

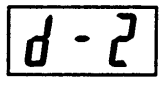
* Arranged and programmed by: Thomas Hirsch

To start demo tune play

1. Switch power on and adjust the volume level.

2. Press the DEMO button.

- Demo tune play continues in a sequential endless loop until you switch it off.
- The number of the demo tune currently playing is shown on the display.
- You can play along on the keyboard while a demo tune is playing back.



3. You can change the demo tune being played by pressing (+) (to advance), (–) (to move back) or (0) ~ (2) in the 10-key pad.

To stop demo tune play

Press the DEMO button again to stop demo tune play.

■ Adjusting the accompaniment volume

Use the following procedure to set the volume that the rhythm or accompaniment is played. You can set the volume to any value in the range of 00 to 99.

To adjust the accompaniment volume

1. The ACCOMP VOLUME up and down arrow keys are used to adjust the volume of the accompaniment.

- Accompaniment volume can be adjusted over a range of 00 (minimum) to 99 (maximum).
- Accompaniment volume is set to 55 when the power is turned on.
- A setting of 00 turns down the accompaniment volume completely.
- The accompaniment volume can be changed continuously by continuously pressing down the up or down buttons.
- Pressing the up and down buttons simultaneously sets the accompaniment volume to level 55.
- Numeric values can be entered directly with the 0-9 (+,–) buttons after the accompaniment volume button has been pressed. (The accompaniment volume level must be specified using two digits at this time).
- Accompaniment volume is adjusted based on the level specified for main volume.

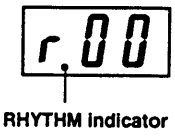
■ Playing rhythms

This keyboard features a collection of 100 exciting built-in rhythm patterns.

To select and play a rhythm

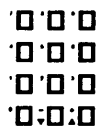
1. Make sure that power is switched on and that volume is adjusted to a comfortable level.
2. Look at the rhythm list printed on the keyboard's console and find the one you want.
3. Press the RHYTHM button.

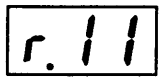
- When you do, the RHYTHM indicator lights.
- The number that appears on the display indicates the currently selected rhythm.



RHYTHM Indicator

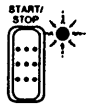
4. Use the 10-key pad to input the 2-digit rhythm number for the rhythm you want to use. To select "11 16 BEAT 2", for example, input 1, 1.





- You can also use the (+) and (–) buttons. Pressing (+) increases the displayed rhythm number by 1, while (–) decreases it.
- Be sure to always specify a 2-digit number.
- You cannot specify numbers greater than 99.
- If you discover a mistake before you input the second digit, press the RHYTHM button to return to the previously set rhythm number.

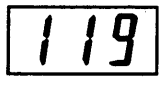
5. Press the START/STOP button to start play of the rhythm.



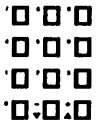
- When you do, the selected rhythm starts to sound, with the indicator next to the START/STOP button flashes with each beat.

6. Use the TEMPO buttons to adjust the tempo of the rhythm.

- When you press one of the TEMPO buttons, the tempo setting appears on the display. The value indicates the number of beats per minute. The display returns to normal shortly after you release the TEMPO button.



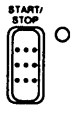
- Each time you press one of the TEMPO buttons while the tempo value is displayed, the tempo setting changes one step, within the range of 040 to 255.



- Holding down either of the TEMPO buttons changes the tempo setting at high speed.
- To reset the tempo to the standard value of each rhythm, press both TEMPO buttons.
- You can also use the (+) and (–) buttons. Pressing (+) increases the displayed rhythm number by 1, while (–) decreases it.
- Numeric values can be entered directly with the 0-9 buttons after a tempo button has been pressed. At this time, be sure to specify a 3-digit number.
- Tempo is set to 120 when the power is turned on.

7. Use the ACCOMP VOLUME buttons to adjust the volume of the rhythm.

8. To stop rhythm play, press the START/STOP button again.

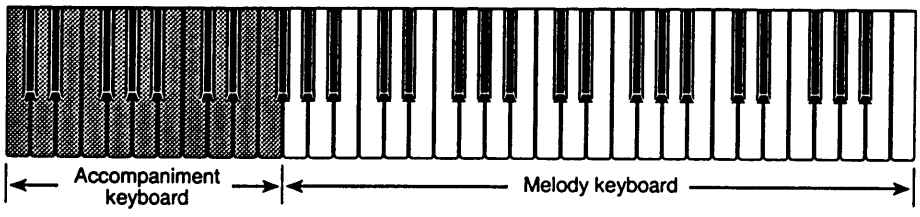


■ Using auto-accompaniment

This keyboard features 100 accompaniment patterns that let you add full accompaniments to your performances automatically. With auto-accompaniment, part of the keyboard is reserved as an accompaniment keyboard. As you play your chords on the accompaniment keyboard, the accompaniment patterns adjusts automatically to follow the progression you play.
You get a choice between two different methods for chord play. FINGERED lets you play chords as you normally do, while CASIO CHORD makes it possible to play fully formed chords with one finger. Note that this keyboard also features a FULL RANGE CHORD system (page E-30) that lets you use the entire keyboard for chord and melody play.

About the accompaniment keyboard

The lower (left) 1.5 octaves are reserved for use as an accompaniment keyboard whenever you select CASIO CHORD or FINGERED with the MODE button. The panel above the accompaniment keyboard keys is marked with the names of the notes they play. The remainder of the keyboard (the part that is not included in the accompaniment keyboard) is called the melody keyboard. Please be sure to remember these terms, because they will be used throughout the rest of this manual.



(When all the MODE button indicators are unlit, the entire keyboard becomes a melody keyboard.)

Using the CASIO CHORD system

The CASIO CHORD system lets you easily play the four main types of chords. Play of chords is simplified as shown in the chart below.

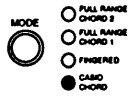
Keys	Chord Type	Example
Pressing **one** accompaniment key	Major chord	C (C Major Chord)
Pressing **two** accompaniment keys	Minor chord	Cm (C Minor Chord)
Pressing **three** accompaniment keys	Seventh chord	C7 (C Seventh Chord)
Pressing **four** accompaniment keys	Minor seventh chord	Cm7 (C Minor Seventh Chord)

Note

- The bottom (leftmost) note that you play determines the name of the chord. If the bottom note is a C for example, the keyboard produces a C chord.

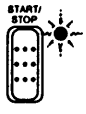
To play a CASIO CHORD auto-accompaniment

1. Use the MODE button to select CASIO CHORD.



2. Select an auto-rhythm as described under "To select and play a rhythm" on page E-24.

3. Start play of the rhythm.

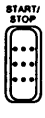


- If you want start play of the normal rhythm pattern, press START/STOP.
- You can also use synchro start (page E-33) to start rhythm play.

4. Press either one or up to four keys on the accompaniment keyboard, and the corresponding accompaniment starts to play automatically.

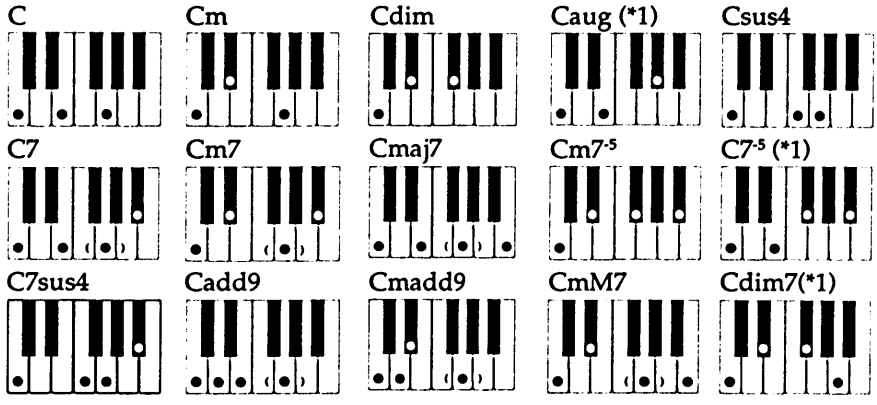
5. Continue pressing different keys on the accompaniment keyboard to play your chord progression.

6. To stop auto-accompaniment play, press START/STOP again.



Using standard fingerings

The FINGERED mode lets you play a wider variety of chords. In this mode, you can start play of an accompaniment pattern by pressing three or four of the accompaniment keyboard keys.
This keyboard is capable of recognizing 15 different chords. The following shows the fingerings of these chords with a root of C. Note that you can omit the fifth notes (which are shown inside parentheses in the illustrations below) to produce 7, m7, maj7, add9 and mM7 chords.



*1 With this chords, the lowest note in your fingering is always used as the root. Make sure that your fingering correctly identifies the root you want to use.

Important!

- If you play one or two notes only in the left hand, or three notes that do not make up a recognizable chord formation, no sound will be produced. FINGERED mode requires a conventional three or four-note chord formation to produce an auto-accompaniment. Also, note that auto-chords only work in conjunction with rhythm patterns, and not independently of them.

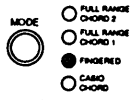
Notes

- The above examples show only one of the possible fingerings for each chord. Note that you can play the notes that form a chord in any combination. Each of the following fingerings for example, produces the same C chord.

- See the "Fingered Chord Charts" on page A-15 for information on the fingerings of chords for all roots.

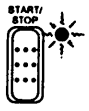
To play a FINGERED auto-accompaniment

1. Use the MODE button to select FINGERED.



2. Select an auto-rhythm as described under "To select and play a rhythm" on page E-24.

3. Start play of the rhythm.



- If you want start play of the normal rhythm pattern, press START/STOP.
- You can also use synchro start (page E-33) to start rhythm play.

4. Play a chord on the accompaniment keyboard to start play of the auto-accompaniment.

5. Continue pressing keys on the accompaniment keyboard to play your chord progression.

6. To stop auto-accompaniment play, press START/STOP again.

Improvising with the preset accompaniment patterns

You can use intro, fill-in, and ending operations (see "Adding an Intro and Ending to Rhythm" on page E-34) with auto-accompaniment. Note the following when using intro and ending patterns.

- When an intro pattern is playing, the final measure of the pattern is indicated by the tempo indicator speeding up. This signals you to get ready to start playing.
- Intro patterns are available in major chord and minor chord versions. The keyboard automatically selects the appropriate version in accordance with the chord you play to start the accompaniment pattern.
- Ending patterns are also available in major chord and minor chord versions. The keyboard automatically selects the correct version in accordance with the last chord you play at the end of the accompaniment.

Using FULL RANGE CHORD

This function lets you use the entire range of the keyboard for play of accompaniment and melody. Unlike the FINGERED mode, the melody can be played in the accompaniment keyboard range, and chords can be played in the range of the melody keyboard.

To play a FULL RANGE CHORD 1 auto-accompaniment

When three or more keys are pressed at the same time on the keyboard, a chord will be specified in the case the combination of those keys corresponds to any of the chords that are able to be determined by this instrument.

Chords that can be Determined by this Instrument

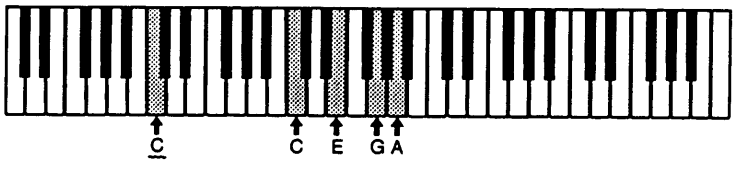
Fingered Chords	15 types (see page E-28)
Other Chords	23 types The following illustrates an example in which "C" is taken to be the bass sound.* $\frac{D^{\flat}}{C}$, $\frac{D}{C}$, $\frac{E}{C}$, $\frac{F}{C}$, $\frac{G}{C}$, $\frac{A^{\flat}}{C}$, $\frac{B^{\flat}}{C}$, $\frac{B}{C}$, $\frac{D^{\flat}m}{C}$, $\frac{Dm}{C}$, $\frac{Fm}{C}$, $\frac{Gm}{C}$, $\frac{Am}{C}$, $\frac{B^{\flat}m}{C}$, $\frac{Dm^{b5}}{C}$, $\frac{A^{\flat 7}}{C}$, $\frac{F7}{C}$, $\frac{Fm7}{C}$, $\frac{Gm7}{C}$, $\frac{A^{\flat 2}}{C}$ C6*, Cm6*, C69

* These chords may coincide with other types of chords when only looking at their component sounds.

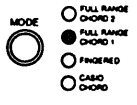
<Example> C6 = DO – MI – SO – LA
Am7 = LA – DO – MI – SO

In order to designate a chord correctly, in addition to the component sounds of the chord, also play the corresponding bass sound one octave lower.

<Example> C6

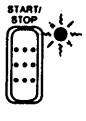


1. Use the MODE button to select FULL RANGE CHORD 1.



2. Select an auto-rhythm as described under "To select and play a rhythm" on page E-24.

3. Start play of the rhythm.

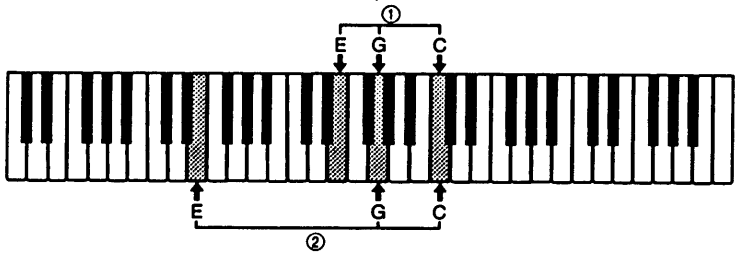


- If you want start play of the normal rhythm pattern, press START/ STOP.
- You can also use synchro start (page E-33) to start rhythm play.

4. Play the song on the keyboard.
   - Anything you play using one or two keys at the same time is considered to be part of the melody, and so the corresponding notes sound as you play them.
   - Anything you play using three or more keys at the same time is considered to be part of the accompaniment, and so the matching chord (using the same fingerings as FINGERED) is played.

<Example> To play the chord C major

Any of the fingerings shown in the illustration below will produce C major.



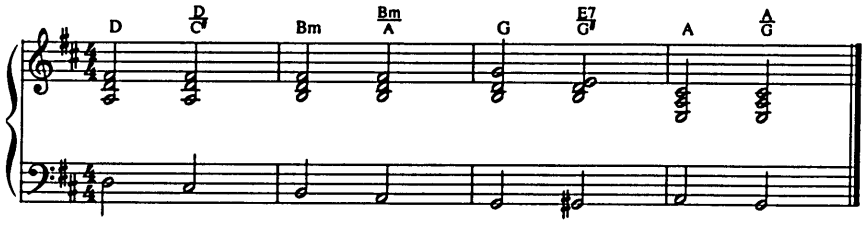
① .....Chord C
② .....Chord C on bass E

Notes

- As with the FINGERED mode (page E-28), you can play the notes that form a chord in any combination.
- When the composite notes of a chord are separated by five or more notes, the lowest sound becomes the bass sound.

Try playing the following piece using FULL RANGE CHORD 1.

<Music Example 1> Tone: 14 ELEC ORGAN 1
Rhythm: 02 BALLAD
Tempo: 070



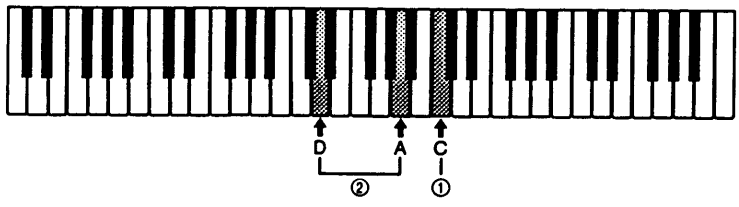
To play a FULL RANGE CHORD 2 with auto-accompaniment:

Chords can be played in the two ways indicated below.

- Chords are specified that are able to be determined this instrument (in the same manner as FULL RANGE CHORD 1).
- When only one key is pressed or two keys are pressed at the same time on the keyboard, the sound(s) of the key(s) that has been pressed will be used to compose the accompaniment.
  This accompaniment does not compose a chord, however.

1. Press one key or two keys at the same time on the keyboard.
2. The sound of the key(s) that has been pressed will be used to compose the accompaniment.

<Example>



① C ..... Accompaniment is composed based on the sound of "DO" (the note C).
② D and A ..... Accompaniment is composed based on the sound of "RE" and "LA" (the notes D and A).

Note

- Even when a chord has been specified, in addition to the notes of the auto accompaniment, all the notes corresponding to the keys that have been pressed will also be played.

Try playing the following piece using FULL RANGE CHORD 2.

<Music Example 2> Tone: 00 PIANO
Rhythm: 03 POP BALLAD
Tempo: 070

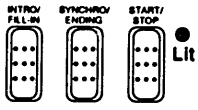
To start an accompaniment with synchro start

To synchronize the start of the accompaniment pattern with your play of the keyboard, as described in the following procedure.

1. Press the MODE button to select either the CASIO CHORD, FINGERED, FULL RANGE CHORD 1 or FULL RANGE CHORD 2 mode.

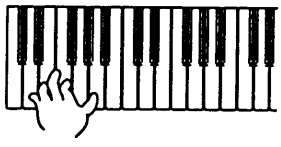
2. Select an auto rhythm (page E-24).

3. Press the SYNCHRO/ENDING button.



- At this time, you could press the INTRO/FILL-IN button. If you do, the keyboard will play a 2 to 8-measure intro pattern before going into the auto accompaniment pattern.
- Press SYNCHRO/ENDING button again to stop synchro start.

4. Specify the first chord. As soon as you do, the auto-accompaniment pattern begins to play.



- When you select the NORMAL mode (all MODE indicators unlit), and press the accompaniment key only the selected rhythm starts to play.

5. To stop the auto-accompaniment pattern play, press the START/STOP button.

■ Changing the Rhythm

Within the 100 types of rhythms offered by the CTK-630, in addition to the normal patterns (NORMAL), variation, fill-in, intro and ending patterns are also available. Use of these patterns lets you enjoy playing that offers a wider range of variation and greater diversity.

Use of the VARIATION Pattern

Two patterns consisting of NORMAL and VARIATION are available for repeating patterns. A normal pattern is played in step 5 on E-25.

1. Press the NORMAL/VARIATION button before step 5 on E-25.

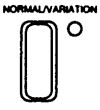
- When the START/STOP button is pressed while in this state, the variation pattern is played.

Switching Between NORMAL and VARIATION

1. Press the NORMAL/VARIATION button after step 5 on E-25.

- The pattern will change from "Normal" to "Variation".

2. Press the NORMAL/VARIATION button one more time.

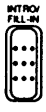


- The pattern will change from "Variation" to "Normal".

Using FILL-IN

"Fill-in" refers to a phrase (1 bar) that is used to change the rhythm. Use of this pattern is most effective during changes in the temperament of a performance or when desiring to temporarily change the atmosphere of a repeating pattern.

1. Press the INTRO/FILL-IN button while playing following step 5 on E-25.



- The program will immediately change to the fill-in pattern, and when the fill-in pattern is completed, the program will return to the previous repeating pattern.

Note

- Fill-in can also be used when playing either a normal or variation pattern.

■ Adding an Intro and Ending to Rhythm

INTRO

INTRO refers to a rhythm pattern (2-8 bars) that is played at the beginning of a song.

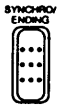
1. Press the intro/fill-in button instead of the start/stop button in step 5 on E-25.

- The flashing of the tempo lamp will begin to increase during the final bar of the introduction to let you know that the introduction will end.
- When the introduction has been completed, the program will change to the normal repeating pattern for the rhythm that has been selected.

ENDING

"Ending" refers to a rhythm pattern (2-9 bars) that is played at the end of a song.

1. Press the SYNCHRO/ENDING button instead of performing step 8 on E-25.



- Rhythm will stop when the ending has ended.

■ Try using the MUSICAL PADS.

The CTK-630 is equipped with eight musical pads that allow preprogramed phrases or percussion sounds to be recalled with the single touch of a button. Playing can be made more entertaining by adding variations in the form of a wide selection of percussion instruments or repeating auto-accompaniment patterns.

Types of Musical Pads

Fifty sets of musical pads (8 per set) are available. These are divided into the following two groups.

- 00-43 : Short phrases
- 44-49 : Drum and percussion sounds

Refer to the List of Musical Pads on A-3 for details regarding the types of musical pads.

Using the MUSICAL PADS

1. Try tapping the musical pad with your finger.

- One of the preprogramed phrases or percussions will be played for each musical pad.
- The volume changes according to how hard the pads are tapped.

Changing the MUSICAL PAD Settings

Musical pad settings are selected by designating numbers in the same manner as for tones.

1. Select a musical pad.
   - Select the musical pad desired to be played and check its number.

50 MUSICAL PAD VARIATIONS

POPS
00 POPS A
01 POPS B
02 POPS C
03 POPS D
04 POPS E
05 POPS F
06 8 BEAT
07 16 BEAT

19 SWING B
20 BIG BAND
21 JAZZ
22 MODERN JAZZ
23 ACID JAZZ
24 LATIN FUSION
DANCE/FUNK
25 EURO BEAT
26 TECHNO

38 REGGAE
39 COUNTRY
40 ENKA
41 ENTERTAINMENT
42 BACKING SET A
43 BACKING SET B
DRUMS/PERCUSSION
44 ROCK DRUMS A
45 ROCK DRUMS B

2. Display the musical pad number.

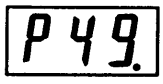
PAD

- The number of the musical pad set currently selected will be displayed.

Musical Pads Current set number

3. Designate the number of the musical pad set.

- When the "–" button is pressed when set to "00", "49" will be selected, and when the "+" button is pressed when set to "49", "00" will be selected.



4. Try tapping the musical pads.

Hints for Enjoying the CTK-630

Settings 00-43:

- Playing can be enjoyed even more by pressing the musical pads while using the auto-accompaniment.
- The pitch changes automatically to match the chord being played.
- Pressing musical pads 00-43 in the middle of a beat might result in the phrase being played from the middle of that bar.
- Since there are so many sounds to choose from, try playing a few while referring to the "List of Musical Pads (A-3)". Some settings are available that offer the features shown in the following table.

Break	Indicated with a ※1 in the STYLE column of the list on page A-3~A-6.	When a pad is pressed, auto-accompaniment stops (break), and only the pad sound is heard. Auto-accompaniment resumes when the pad phrase is finished.
Touch Varia-tion	Indicated with a ※2 in the STYLE column of the list on page A-3~A-6.	With some pads, different phrases are played depending on how hard the pads are tapped. (Example) Pad 7 "04 Pops E" Soft: Strings lower line phrase Hard: Strings upper line phrase

Settings 44-49:

- Various percussion instruments (including some effect sounds) are assigned to the eight musical pads.
- These can be used by tapping in rhythm with the music being played in the same manner as playing a percussion instrument.

Part 3 Advanced Operations

This part of the manual describes the more advanced features and functions of the CTK-630. Using these features effectively helps to add something extra to your performances.

■ Touch Response

Touch Response makes it possible for the keyboard to match the power of the note produced with the amount of pressure you use to press the keyboard keys. Note that beginners or those with insufficient strength in their fingers can use the procedure to switch Touch Response off.

To switch Touch Response on and off

Press the TOUCH RESPONSE button to switch Touch Response on and off.

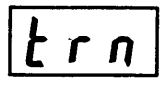
- When Touch Response is switched off, the notes produced by the keyboard are not affected by the keyboard pressure.
- Touch Response is on when the TOUCH RESPONSE indicator is lit.
- Touch Response is activated when the power of the unit is switched on.
- Touch Response is not applied to the accompaniment keyboard when you are using auto-accompaniment (page E-26). It is, however, applied to the melody keyboard.

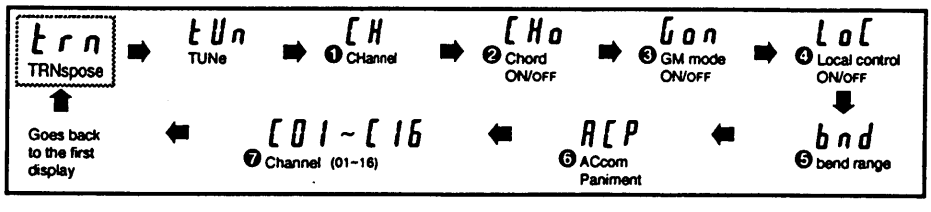
■ To transpose the keyboard

The use of this function enables all sounds on the keyboard of this instrument to be raised or lowered by one-half step at a time. For example, there may be times when playing the accompaniment to a song when the pitch of that accompaniment may be too high or low for the voice of the person singing the song. When this happens, this function enables you simply transpose the song either up or down while still playing the same notes (without changing finger positions).

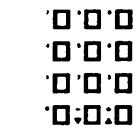
1. Press the TRANSPOSE/TUNE/MIDI button until the message [trn] appears on the display.

- Each press of the TRANSPOSE/TUNE/MIDI button changes the display contents in the following sequence.





2. Use the 10-key pad's (+) and (–) buttons to select a key.



- Each press of the (+) and (–) buttons changes the key of the keyboard in the following sequence.

Key : F♯ G A♭ A B♭ B C C♯ D E♭ E F

Display: -6 ⇄ -5 ⇄ -4 ⇄ -3 ⇄ -2 ⇄ -1 ⇄ 0 ⇄ 1 ⇄ 2 ⇄ 3 ⇄ 4 ⇄ 5

➡ : Each time you press +

⇦ : Each time you press –

- Holding down either button changes the key at high speed.
- You can also specify 0 through 5 by pressing the corresponding 10-key pad button.
- Pressing the (+) and (–) buttons at the same time automatically sets the key of C (0).
- Remember that you have several seconds after displaying the trn display to transpose the keyboard. Otherwise, the message will disappear from the display, and you will have to press the TRANSPOSE/TUNE/MIDI button again to get it back.

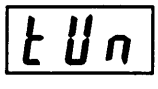
Notes

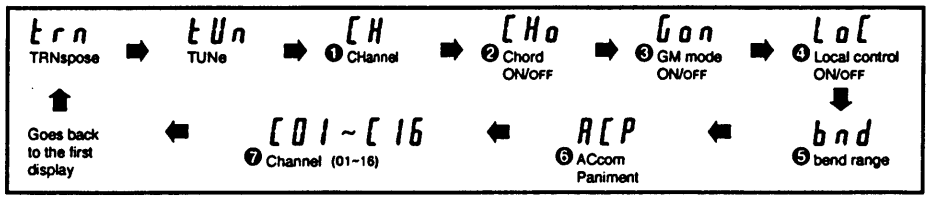
- Playing a demo tune automatically sets the keyboard transpose to C(0).
- The height of the pitch that is produced varies according to the tone (see page A-1). When the sound generation range of that tone is exceeded as a result of transposing, it will be replaced with the same note in the next closest sound generation range (namely, one octave lower).
- Transpose does not function when using percussion sounds (tone numbers 97~99) and the rhythm of auto-accompaniment.

■ To tune the keyboard

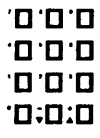
1. Press the TRANSPOSE/TUNE/MIDI button until the message tUn appears on the display.

- Each press of the TRANSPOSE/TUNE/MIDI button changes the display contents in the following sequence.

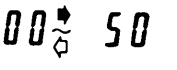




2. Use the 10-key pad's (+) and (–) buttons to tune the keyboard.

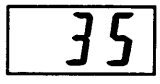


- Each press of the (+) and (–) buttons changes the setting in the following sequence.
- Holding down either button changes the tuning at high speed.
- You can also specify 00 through 50 by pressing the corresponding 10-key pad button.
- Pressing the (+) and (–) buttons at the same time automatically sets "00".
- Remember that you have several seconds after displaying the [tUn] display to tune the keyboard. Otherwise, the message will disappear from the display, and you will have to press the TRANSPOSE/TUNE/MIDI button again to get it back.



: Each time you press +

: Each time you press –

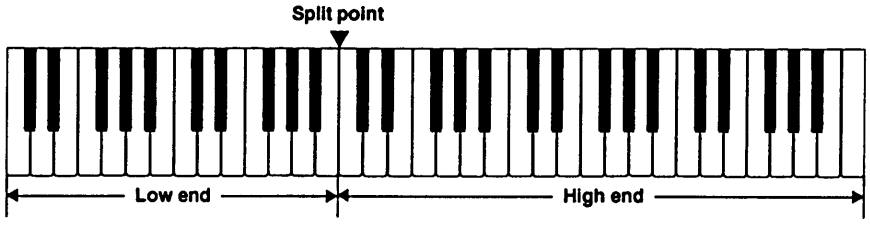


Notes

- You can tune the keyboard within the range of ±50 cents (101 levels). 100 cents is equivalent to one semitone.
- Switching power on or playing a demo tune automatically sets the keyboard tuning to "00".
- Playing a demo tune automatically sets the keyboard tuning to "00".
- Tuning cannot be used for the rhythm of auto-accompaniment.

■ Using the Split function

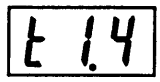
Split lets you assign two tones to different locations on the keyboard.



To split the keyboard

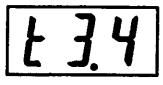
1. Select the tone that you want to assign to the high end of the keyboard.

- As an example, we will assign ELEC ORGAN 1 (tone number 14) to the high end.



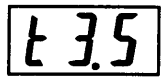
2. Press the SPLIT button to activate the Split function.

- When you do, the SPLIT indicator lights.
- The number that appears on the display indicates the tone currently assigned to the low end of the keyboard.



3. Select the tone that you want to assign to the low end of the keyboard.

- As an example, we will assign ELEC BASS 1, (tone number 35) to the low end.



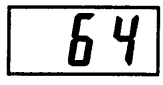
The keyboard is now split in the center, at the point shown in the illustration on the former page.

Changing the Split Point

The boundary between the low sound range and high sound range (split point) can be moved.

1. While pressing down the split button, press the key that is to be located at the far left end of the high sound range.

- The number* of the key that has been designated is displayed.



Split point location

* Split Point Number
The 61 keys of the keyboard are represented with the numbers "36" to "96" moving from left to right on the keyboard.

Canceling Split

1. Turn off the split function.

- The lamp of the split button is not lit, and the split function is turned off.

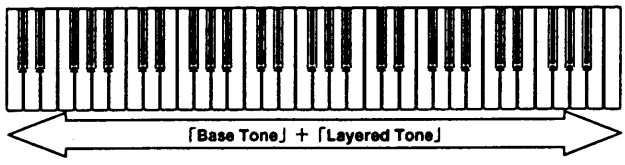
Note

The split function will not be able to be used even if the split button is pressed in the following cases:

- When the demonstration program is playing.
- When playing back the contents of memory.

Using the Layer function

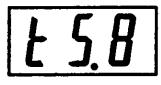
The layer function enables two different tones to be overlapped so that tones can be played mixed together.

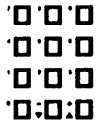


To layer tones

1. Select the tone that you want to assign as the base tone.

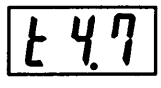
- As an example, we will set BRASS (tone number 58) as the base tone.





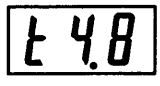
2. Press the LAYER button to activate the Layer function.

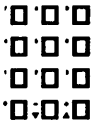
- When you do, the LAYER indicator lights.
- The number that appears on the display indicates the tone currently assigned as the layered tone.



3. Select the tone that you want to assign as the layered tone.

- As an example, we will assign STRINGS 2, (tone number 48) as the layered tone.





Now when you play any keyboard key, both tones that you assigned in the above procedure sound.

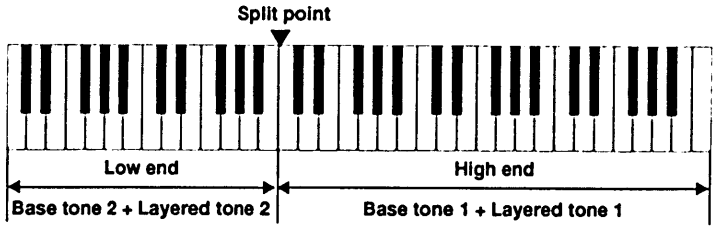
Important!
The layer button cannot be used during play along with demo tunes or with tunes playing back from the Memory. Also note that layering causes a reduction in polyphony (to 6-, 8- or 12-note polyphony, depending on the tones that you layer).

To unlayer the keyboard

Simply press the LAYER button so that the LAYER indicator goes out.

■ Using Split and Layer together

You can also use Split and Layer in combination, which results in a split keyboard configuration where the layering for the high end of the keyboard is different from the layering at the low end, as shown in the illustration, below.

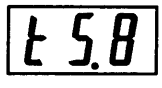


To split and layer the keyboard

1. First, check the SPLIT and LAYER indicators to make sure that they are off. If they aren't, press the SPLIT and LAYER buttons to switch them off.

2. Select the tone that you want to assign as the base tone for the high end of the keyboard.

- As an example, we will assign BRASS (tone number 58) as the high end base tone.

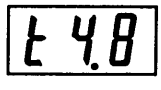


3. Press the LAYER button to activate the Layer function.

- When you do, the LAYER indicator lights.

4. Select the tone that you want to assign as the layered tone for the high end of the keyboard.

- As an example, we will assign STRINGS 2 (tone number 48) as the high end layered tone.



5. Press the LAYER button to deactivate the Layer function.

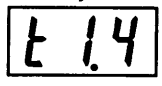
- When you do, the LAYER indicator goes out.

6. Press the SPLIT button to activate the Split function.

- When you do, the SPLIT indicator lights.

7. Select the tone that you want to assign as the base tone for the low end of the keyboard.

- As an example, we will assign ELEC ORGAN 1 (tone number 14) as the low end base tone.

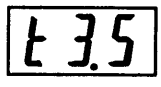


8. Press the LAYER button to activate the Layer function.

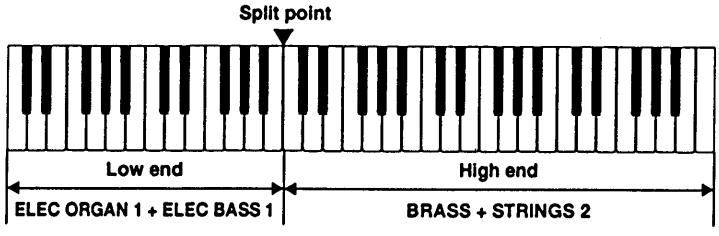
- When you do, the LAYER indicator lights.

9. Select the tone that you want to assign as the layered tone for the low end of the keyboard.

- As an example, we will assign ELEC BASS 1 (tone number 35) as the low end layered tone.



The keyboard is now split and layered in the configuration illustrated below.



■ Using the Easy Preset

The "Easy Preset" function enables beginners and those persons having difficulty in playing songs with the keyboard to enjoy playing like a professional. Simply selecting the desired easy preset number immediately sets chord progressions and various other settings to match the genre of music being played. Simply playing the melody on the keyboard or tapping the musical pads while having a song play in the background gives you the feel of playing an ad-lib.

Types of Easy Presets

The CTK-630 is provided with 50 sets of easy preset settings. These 50 sets are divided into the three types shown below.

Set No.	Item Name	Explanation	Setting Contents
00-29	Free session (repeating chord progression)	Repeats a fixed chord progression.	Chord progression, rhythm no., tone no., pad no., tempo, reverb
30-39	Free session (song format)	Sets that include intro, fill-in and ending.	Chord progression, rhythm no., tone no., pad no., tempo, reverb, rhythm controllers
40-49	Melody compositions (with drums and bass)	Sets that layer background chords over the melody when the melody is played in single tones.	Chord progression, rhythm no., tone no., tempo, reverb, background chord

Refer to the "List of Easy Presets" on page A-7 for further details regarding the contents of sets.

Note

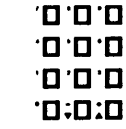
- In the case of the melody composition sets of no. 40-49, chord progresses automatically when the hands are completely lifted from the keyboard and the notes are then played again. It is effective to play those portions of a song for which the chords are not desired to be changed in a flowing manner (legato), and play those portions in which it is desired to change the chords while separating each note (staccato).

1. Turn on the easy preset function.

• The number currently selected will be displayed on the display.

2. Select the desired easy preset.
   • Select the easy preset desired to be played and check its number.

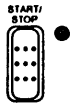
3. Designate the easy preset number.



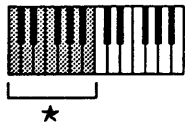
• When the "–" button is pressed when set to "00", "49" will be selected, and when the "+" button is pressed when set to "49", "00" will be selected.

4. Start the auto-accompaniment.
   • Press the START/STOP button or press keys on the keyboard.

<When pressing the START/STOP button>
• Press the START/STOP button.
"Only the rhythm will be played when "40-49" is selected."

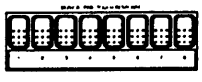


<When pressing keys on the keyboard>
• Press some keys on the keyboard (C2-H2).
★ "When keys in this range are pressed when "00-39" has been selected, auto-accompaniment will begin in the order of the notes played."



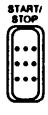
5. Try playing the keyboard.

6. Try tapping the musical pads.



• Tapping the musical pads lets you create sound effects that match the chord progressions of auto-accompaniment.

7. Stop the auto-accompaniment.



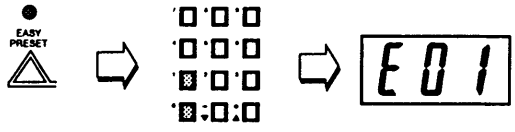
• The SYNCHRO/ENDING button may be pressed instead.

Note
• When the easy preset function is turned on in step 1, the mode lamp will automatically go out, and all keys will be able to be played as melody keys.

● **Try using the auto-accompaniment using the easy preset function.**
Try playing an actual auto-accompaniment while using the musical pads and keyboard.

< Preparation >
- Turn on the power button.
- Adjust the main volume and accompaniment volume.

Example : Easy Present Number
01 Pop Ballad



< Example >

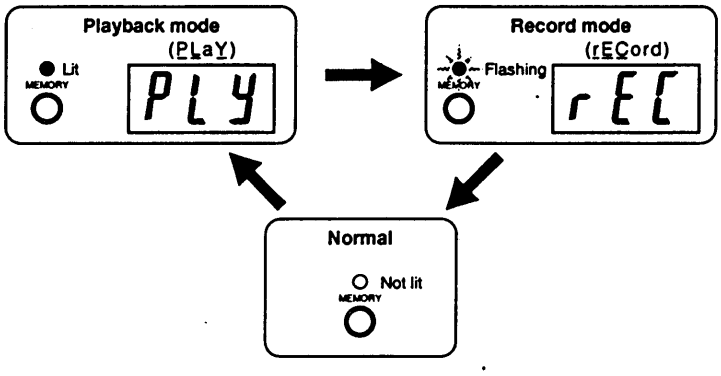
Press MUSICAL PAD 6
Press MUSICAL PAD 4
Press MUSICAL PAD 2
Press the INTRO/FILL-IN button
Start playing the keyboard here.
Press the START/STOP button

■ Try Recording a Song (Memory)

A maximum of three songs played on the CTK-630 can be recorded in memory and then played back (auto-play).

Basic Operation

The operation mode changes each time the memory button is pressed.



Note

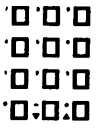
- The [rEC] and [PLY] displays will return to the original display after a few seconds.

■ Recording

1. Display [rEC] by pressing the memory button twice.

- Perform step 2 before the [rEC] display goes out. Returns to original display after a few seconds.

2. Select the number of the song to be recorded.



- Select any of numbers 0-2 before the [rEC] display goes out.

3. Start recording.
   - Try playing something on the keyboard.
   - Recording will begin automatically.

4. Stop recording by pressing memory button.

- Recording will be completed and the program will enter the playback mode.

Note

- After a few seconds elapse after step 1, the most recently selected song number will be selected automatically*, and the instrument will enter the recording mode. The display will return to the original display at this time.
  * No. 0 will be selected when the power is turned on.

Applications

<Recording with a Rhythm>

- Press the START/STOP button instead of playing the keyboard in step 3.
- Recording will start automatically simultaneous to the button being pressed.

<Starting Recording with Synchronized Start>

- Press the SYNCHRO/ENDING button instead of playing the keyboard in step 3.
- Recording will start automatically simultaneous to pressing an auto-accompaniment key and designating a chord.

<Recording with an Intro pattern>

- Press the SYNCHRO/ENDING button and then the INTRO/FILL-IN button in that order instead of playing the keyboard in step 3.

- The introduction will start automatically following by recording simultaneous to pressing an auto-accompaniment key and designating a chord.

<Recording with an Ending pattern>

- Press the SYNCHRO/ENDING button instead of pressing the START/STOP button in step 4.
- The ending will be played and recording will stop automatically when the song is finished.

How to start auto-accompaniment while recording is in progress:

The following three methods can be used.

- When starting an introduction:
  Press the INTRO/FILL-IN button after step 3.
- When starting rhythm:
  Press the START/STOP button after step 3.
- When beginning while designating a chord:
  1. Press the SYNCHRO/ENDING button before step 3. Next, begin playing within the range of the melody keys.
  2. Designate a chord by pressing the accompaniment keys. (Always make sure to select a chord designation method before performing this procedure.)

Note

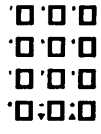
- In the case of changing the tone number, rhythm number, musical pad number or easy preset number and so forth while recording is in progress, the changes made will be contained in the recording. Similarly, the results of operating the NORMAL/VARIATION button, INTRO/FILL-IN button and so forth will also be recorded. (Refer to page E-50 on "Contents of Recordings" for details regarding the contents of recordings.)

■ Playback

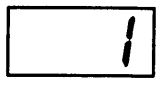
1. Display [PLY] by pressing the memory button once.

- Perform step 2 before the [PLY] display goes out. Display returns to original display after a few seconds.

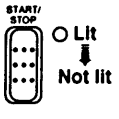
2. Select the number of the song to be played back.



- Select any of numbers 0-2 before the [PLY] display goes out.



3. Start playback.



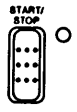
- Playback will begin. (The tempo lamp will flash according to the rhythm.) When playback is finished, it will stop automatically and the tempo lamp will no longer be lit.

Notes

- After a few seconds elapse after step 1, the number selected last will automatically be selected and the program will enter the playback mode. The display will return to the original display at this time.
- Volume and tempo can be changed while playback is in progress.
- All keys can be played to match the song being played back. Changing the numbers of the tones being played at this time will have no effect on playback.

Interrupting Playback

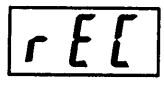
1. Press the START/STOP button.



Erasing the Contents of Recordings

1. Display [rEC] by pressing the memory button twice.

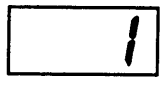
- Perform step 2 before the [rEC] display goes out. Display returns to original display after a few seconds.



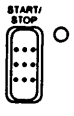
2. Select the number of the song to be erased.

'□'□'□
'□'□'□
'□'□'□
'□:□:□

- Select any of numbers 0-2 before the [rEC] display goes out.



3. Press the START/STOP button twice in succession.



- The contents of the selected recording will be erased.

■ Contents of Recordings

Recording Contents

In the case of recording using the memory function of the CTK-630, in addition to notes played on the keyboard, the following operations performed during recording will also be recorded.

Chord progressions, chord designation method, pad sounds, pedal operation, bender operation, tone number, rhythm number, pad number, easy preset number, intro/fill-in, synchro/ending, layered tone numbers, split tone numbers, split on/off, layer on/off, split point, reverb and tempo*.

* Tempo refers only to that at the start of the song.

Note
The following parameters are not included in recording contents. These parameters are set according to the settings at the time of playback.

- Transpose
- Tuning

Touch Response:
Although touch response functions during recording according to the settings at that time, the contents of the recording are recorded with the same changes in volume as were played during recording. The recording is then played back during playback according to the settings at that time.

Maximum Recording Length

The maximum recording length of the CTK-630 is approximately 1200 notes (for a total of 3 songs). When the amount of remaining memory becomes less than aproximately 100 notes, the flashing of the memory lamp will become faster.

Recording will end automatically when memory becomes full.

Storage of Memory Contents

When a new program has been recorded, the contents of the recording of the previous song number are erased. The contents of the most recent recording are stored in memory for the duration power is provided to the instrument. If the AC adapter is pulled out of the receptacle without installing batteries or the batteries become worn down even if they are installed in the instrument, power supply to the instrument will be interrupted thus causing memory contents to be erased. In addition, the entire recording contents of the numbers of songs that have been recorded will be erased if the power supply is turned off while recording is in progress.

To save the contents of recordings:
Make sure that the power supply to the instrument is not interrupted.

- Always change the batteries with the AC adapter plugged in to a receptacle.
- When pulling the AC adapter out of a receptacle, make sure that the batteries installed in the instrument are not worn down.

Furthermore, perform the above operations only after having first turned off the power.

Part 4 MIDI

■ What is MIDI?

"MIDI" stands for Musical Instrument Digital Interface, which is a worldwide standard for the exchange of digital signals produced by electronic musical instruments and devices. MIDI lets you easily exchange data with other MIDI devices, regardless of maker or model.

■ What the MIDI Mode allows you to do

The MIDI mode of this keyboard makes it possible for you to send and receive a variety of digital data.

Send

- You can connect to a MIDI device to sound the notes you play on the keyboard. This provides you with the means of playing two or more instruments at once, for richer sound and expanded versatility.
- You can connect to a sound module*1 to provide you with a wider selection of tones.
- You can connect to a commercially available MIDI sequencer*2 to record your keyboard play.
- You cannot send demo tune playback as MIDI data.

Receive

- You can connect to a MIDI device and sound notes played on the device using the keyboard's tones.
- You can connect to a commercially available MIDI sequencer*2 to play back on your keyboard. With this configuration, you can simultaneously play multiple parts (up to 16 parts) as they are received.
- Transmissions from MIDI systems cannot be received while playing demo tune.

*1 A sound source that can be controlled by an external MIDI device.
*2 An external module that performs recording capabilities. Using a sequencer that can store data on disks or cards provides you with virtually unlimited storage for your recordings.

Ranges

MIDI is able to generate 128 scales from C1 through G9. Although this instrument contains tones above and below the 61 keys (61 scales) provided on the keyboard, it does not accommodate all 128 scales capable of being generated by MIDI systems. When sounds have been received that are either higher or lower than the sound range of this instrument, it will be replaced with the same note of the next closest sound that can be generated by this instrument (namely, the same note one octave higher or lower).

- The sound ranges provided by this instrument vary according to the tone (see "Table of Sound Generation Ranges by Tone" on page A-2).

Demonstration Program

- The contents of the demonstration program cannot be transmitted.
- Reception of other data cannot be performed while the demonstration program is playing.

Memory Function of the CTK-630

- The contents of recordings that currently are recorded with the CTK-630 can be transmitted.
- Data that has been received by the MIDI IN function cannot be recorded.

Touch Response

- When this instrument is being used to send MIDI transmissions, volume changes are also transmitted even when TOUCH RESPONSE is turned OFF.
- When this instrument is being used to receive MIDI transmissions, the received transmissions are played without volume changes when TOUCH RESPONSE is turned off.

Channel 10

The following items cannot be received with channel 10: Note off*, channel pressure, pitch bender, modulation, HOLD 1, sostenuto, pitch bend sensitivity, fine tuning and coarse tuning.

* Channel 10 is used exclusively for percussion instruments for which various percussion sounds are assigned to each key of the keyboard. Note off is received for some percussion sounds.

MIDI Implementation Chart

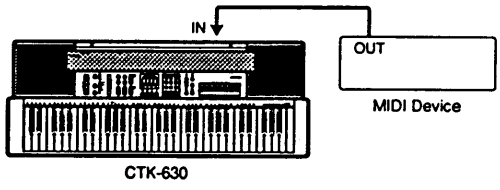
The chart at the end of this manual provides a summary of the manner in which transfer of data is to be implemented between this instrument and MIDI equipment. This chart provides a technical description of the specifications of this instrument explained here in accordance with the prescribed format common to MIDI equipment.

■ About the MIDI terminals

MIDI terminals are equipped to provide a place to connect special MIDI cables that carry digital signals between MIDI devices. The CTK-630 features MIDI IN and MIDI OUT terminals.

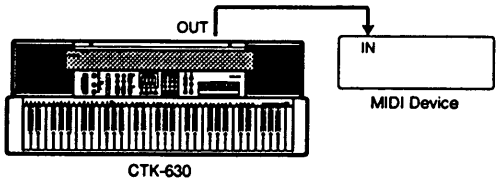
MIDI IN

- This is an input terminal that connects to the MIDI OUT or MIDI THRU terminal of another device. Data passes from the MIDI OUT terminal of the sending unit to the MIDI IN terminal of the receiving unit.



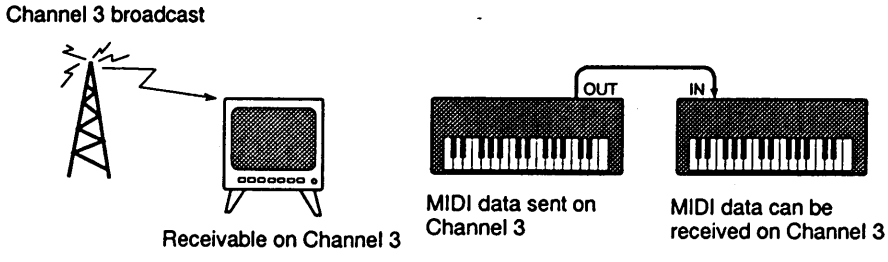
MIDI OUT

- This is an output terminal that connects to the MIDI IN terminal of another device. Data passes from the MIDI OUT terminal of the sending unit to the MIDI IN terminal of the receiving unit.



■ What is a MIDI channel?

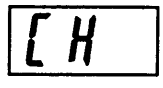
MIDI channels range from 1 through 16, and you can think of them as being similar to the channels on your television. Just as your TV has to be tuned into channel 3 to receive broadcasts on that channel, a receiving MIDI device cannot receive MIDI channel 3 data unless it is set properly to channel 3.

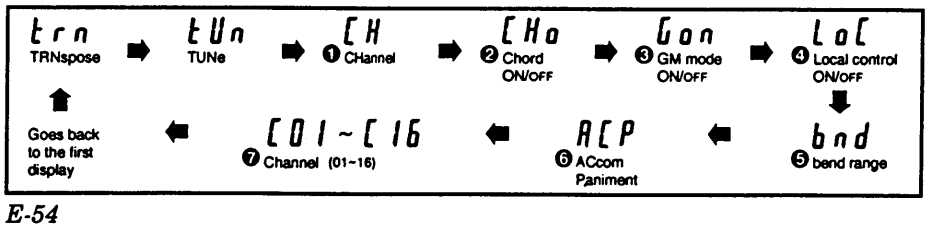


To set the basic channel

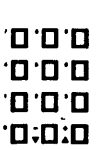
1. Press the TRANSPOSE/TUNE/MIDI button until the message [CH] appears on the display.

- Each press of the TRANSPOSE/TUNE/MIDI button changes the displayed message in the following sequence.





2. Use the 10-key pad to input the number of the channel that you want to set as the basic channel.



- You can also use the (+) and (–) buttons. Pressing (+) increases the displayed channel number by 1, while (–) decreases it.
- Be sure to always specify a 2-digit number (01~16).
- Remember that you have several seconds after displaying the [CH] message to input the number. Otherwise, the [CH] message will disappear from the display, and you will have to press the TRANSPOSE/TUNE/MIDI button again to get it back.

Note

- This instrument cannot be set to not receive data from a specific channel. Make appropriate settings on the transmission side as necessary.
- Channel assignment during recording varies according to the recording contents. During playback, the channels are the same as during recording. However, keyboard playing during playback is assigned to channel 5.

Assignment of MIDI channel for Other Data

	Normal	Easy Preset (Background chord Tone)
Ch 1	Keyboard	Keyboard
Ch 2	Layered tone	Layered tone
Ch 3	Split tone	Split tone
Ch 4	Layered/Split tones	Layered/Split tones
Ch 5		
Ch 6	1st Pad	1st Pad
Ch 7	2nd Pad	2nd Pad
Ch 8	3rd Pad	3rd Pad
Ch 9	4th Pad	4th Pad
Ch 10	Auto-accompaniment (drums)	Auto-accompaniment (drums)
Ch 11	Auto-accompaniment (bass)	Auto-accompaniment (bass)
Ch 12	Auto-accompaniment (Chord 1)	Background Chord Tone 1
Ch 13	Auto-accompaniment (Chord 2)	Background Chord Tone 2
Ch 14	5th Pad	5th Pad
Ch 15	6th Pad	6th Pad
Ch 16	7th Pad	7th Pad

Important!

- Do not send data produced by playing on this keyboard over channel 10 to a General MIDI compatible module. With General MIDI, channel 10 is the percussion instrument channel. Because of this, percussion sounds will play in accordance with the keys you press on this keyboard at the same time the rhythm sounds in accordance with received rhythm part data.

- If the channel being used when playing the keyboard is the same as that of any of the pads, when that pad is pressed, sounds of the keyboard will not be heard since mute data will be transmitted at the same timing by which the pad sound is muted.
- Changing the settings of this instrument (e.g. tone) when MIDI data is being received may have an effect on MIDI data.

■ CHORD ON/OFF ([CHo])

This setting is used to determine whether or not chord configuration is to be determined by this instrument based on data received from the MIDI IN terminal.

CHORD OFF (no determination of chord configuration)

- When music data from channels 1-16 is received, the music of each channel is played according to the respective data that has been received.

CHORD ON (determination of chord configuration)

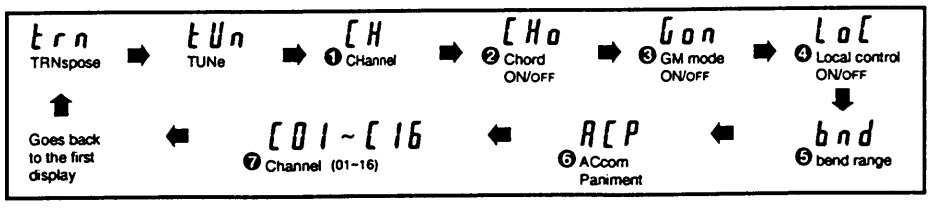
* Basic Channel Data
  - When the mode button is set to the CASIO CHORD or FINGERED position: Chord configuration for data received for C-1~F3 is determined according to the chord configuration determination method of the CASIO CHORD or FINGERED mode.
  - When the mode button is set to the FULL RANGE CHORD 1 or FULL RANGE CHORD 2 position: Chord configuration for data received for C-1~G9 is determined according to the chord configuration determination method of the FULL RANGE CHORD 1 or FULL RANGE CHORD 2 mode.

* Data other than Basic Channel Data
  - In the case music data has been sent from a channel other than a basic channel, the music of each channel is played according to the respective data that has been received.

To switch CHORD on and off

1. Press the TRANSPOSE/TUNE/MIDI button until the message [CHo] (CHORD on) appears on the display.

- Each press of the TRANSPOSE/TUNE/MIDI button changes the displayed message in the following sequence.



- When this menu is selected, "ON or OFF" of the current setting and [CHo] will be alternately displayed after several seconds. Switch between these two displays by pressing the (+) or (–) button as necessary.

2. Use the 10-key pad's (+) and (–) buttons to switch CHORD on and off.

- Remember that you have several seconds after displaying the [CHo]. Otherwise, the message will disappear from the display, and you will have to press the TRANSPOSE/TUNE/MIDI button again to get it back.

■ Switching GM Mode On and Off ([Gon])

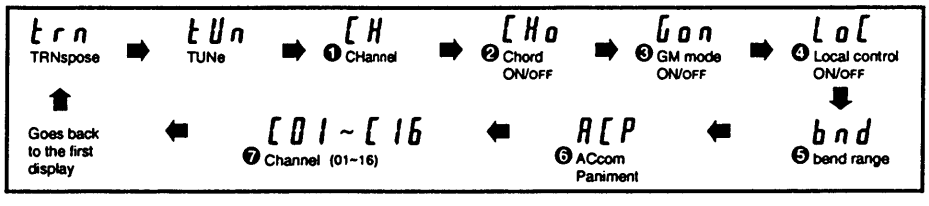
The GM (General MIDI) mode refers to a function provided to improve reproducibility when receiving GM-compatible MIDI data. GM is a standard implemented for the basic framework of sound sources, including tones, sequence and the number of sounds generated simultaneously, the number of MIDI channels that can be used and other parameters minimally guaranteed by the MIDI format. Sequence data produced for GM-compatible sound sources can be reproduced with the same nuance to a certain extent irrespective of the GM sound source. When the GM mode is switched on, the tone numbers of this instrument are transmitted with numbers in compliance with GM standards. In addition, bass tones (33-41) are generated one octave higher than the received note numbers.

To switch General MIDI on and off

1. Press the TRANSPOSE/TUNE/MIDI button until the message [Gon] (General MIDI on) appears on the display.

TRANSPOSE/TUNE/MIDI

- Each press of the TRANSPOSE/TUNE/MIDI button changes the displayed message in the following sequence.



2. Use the 10-key pad's (+) and (–) buttons to switch General MIDI on and off.

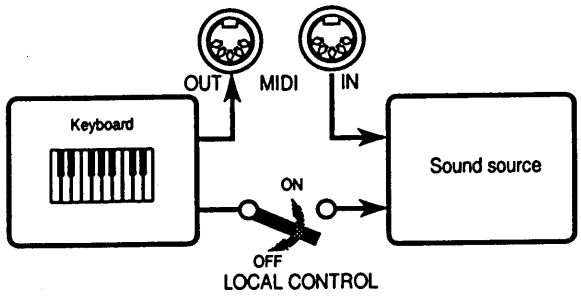
- Pressing (+) switches General MIDI on, while (–) switches it off.
- Remember that you have several seconds after displaying the [Gon] / [on] or [oFF] message to make your selection. Otherwise, the message will disappear from the display, and you will have to press the TRANSPOSE/TUNE/MIDI button again to get it back.

Notes

- This instrument is not GM-compatible.
- Settings previously made will not be reset even if the GM mode is switched on.
- Although the actual number of GM tones is 128, only 100 are available with this instrument.

■ Local control settings

You can use local control to specify whether keyboard play should be output through MIDI OUT only, or whether they should be applied to the local sound source (the instrument you are playing).

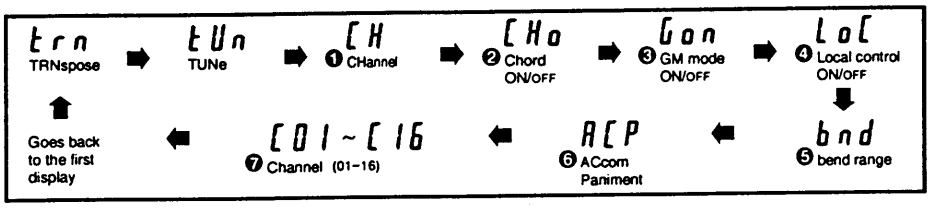


Local control is normally switched on, and it is always switched on automatically whenever you switch the power of the keyboard on or whenever you play a demo tune. When local control is switched off, playing the keyboard does not affect the keyboard itself, but only affects the connected MIDI device.

To switch Local Control on and off

1. Press the TRANSPOSE/TUNE/MIDI button until the message [LoC] (Local Control on) appears on the display.

- Each press of the TRANSPOSE/TUNE/MIDI button changes the displayed message in the following sequence.



2. Use the 10-key pad's (+) and (–) buttons to switch Local Control on and off.

- Remember that you have several seconds after displaying the [LoC]. Otherwise, the message will disappear from the display, and you will have to press the TRANSPOSE/TUNE/MIDI button again to get it back.

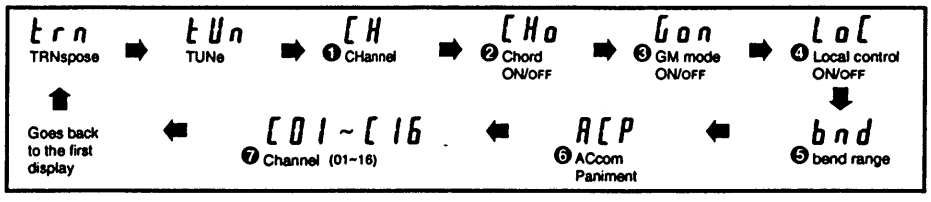
■ Bend range settings

The range over which the pitch height changes when the pitch bend button is pressed (or the maximum amount of change in the sound when pitch bend data has been received from an external MIDI device) is set in half-step units. This is initially set to "02" (± 2 half-steps), and can be set to a maximum of "12" (± 1 octave).

To set the bend range

1. Press the TRANSPOSE/TUNE/MIDI button until the message bnd appears on the display.

- Each press of the TRANSPOSE/TUNE/MIDI button changes the displayed message in the following sequence.



- After a short while, the current bend range setting (01~12) appears on the display.

2. Use the 10-key pad to input 2-digit number (01~12) to specify the bend range.

'□'□'□
'□'□'□
'□'□'□
'□:□:□

- You can also use the (+) and (–) buttons. Pressing (+) increases the displayed number, while (–) decreases it.
- Remember that you have several seconds after displaying the bnd message to make your selection. Otherwise, the message will disappear from the display, and you will have to press the TRANSPOSE/TUNE/MIDI button again to get it back.

■ Switching MIDI Output Function On and Off for Auto-Accompaniment Data

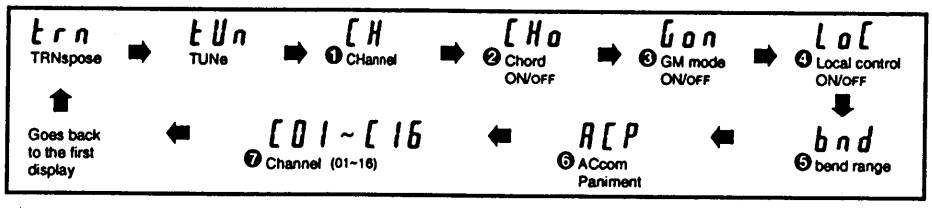
This function is used to determine whether or not the auto-accompaniment function is to be output from the MIDI OUT jack. When off, only playing data from the keyboard and pad channels is output from the MIDI OUT jack. When on, in addition to the keyboard and pad channels, playing data from the auto-accompaniment channel is also output from the MIDI OUT jack.

To switch accompaniment data output on and off

1. Press the TRANSPOSE/TUNE/MIDI button until the message [ACP] appears on the display.

TRANSPOSE/TUNE/MIDI

- Each press of the TRANSPOSE/TUNE/MIDI button changes the displayed message in the following sequence.



- After a short while, the current [on] (send)/[oFF] (do not send) setting appears on the display.

2. Use the 10-key pad's (+) and (–) buttons to switch accompaniment data output on and off.

- Remember that you have several seconds after displaying the [ACP] message to make your setting. Otherwise, the message will disappear from the display, and you will have to press the TRANSPOSE /TUNE/MIDI button again to get it back.

■ Specifying a tone for each receive channel ([C01]···[C16])

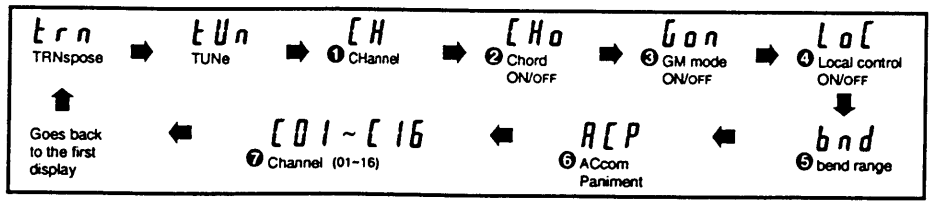
Individual tones can be specified for each of the 16 channels when receiving data from another MIDI device. This means that you can connect to a commercially available MIDI multi-track sequencer, and play up to 16 tones simulataneously. Remember, however, that the maximum polyphony for this keyboard is 24 notes.

To specify a tone for a receive channel

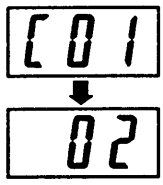
1. Press the TRANSPOSE/TUNE/MIDI button until the message [C01] appears on the display.

TRANSPOSE/TUNE/MIDI

- Each press of the TRANSPOSE/TUNE/MIDI button changes the displayed message in the following sequence.



- Here, we selected channel 1 [C01], but you could also select any of the 16 channels [C01] through [C16].
- After a short while, the number of the tone currently assigned to the channel you selected appears on the display.



2. Use the 10-key pad to input the 2-digit number that identifies the tone you want to select.

'□'□'□
'□'□'□
'□'□'□
'□:□:□

- Use the numeric buttons to input 2-digit number.
- You can also use the (+) and (–) buttons. Pressing (+) increases the displayed tone number by 1, while (–) decreases it.
- Be sure to always specify a 2-digit number.
- You cannot specify numbers greater than 99.
- In the case of channel 10, the numbers 0-7 are used. According to GM standards, channel 10 is used exclusively for percussion instruments. The CTK-630 is the same with respect to this points. However, channel 10 can also be used by selecting one of eight types of drum sets corresponding to numbers 0-7 contained the CTK-630 for the demo program and rhythm patterns. (Set 4 contains a rhythm machine set while set 6 contains a SYNTH TOM. The other sets are basic sets in which the BASS DRUM and SNARE DRUM are slightly different.)

Notes

- This instrument cannot be set to not receive data from a specific channel. Make appropriate settings on the transmission side as necessary.
- The transpose and tuning functions cannot be used with the channel used exclusively for percussion instruments of channel 10.

Part 5 Technical Reference

■ Troubleshooting

Be sure to check the following table whenever you experience problems with keyboard operation.

Problem	Possible Causes	Action
No sound when playing the keyboard.	1. Power supply problem.	1. Connect AC adaptor correctly and make sure that batteries are loaded with the positive (+) and negative (–) poles facing correctly.
	2. VOLUME is set to 0.	2. Press the MAIN VOLUME button to increase overall volume.
	3. Headphones are plugged in.	3. Unplug the headphones.
	4. You are attempting to play normally on the accompaniment keyboard while CASIO CHORD or FINGERED is selected.	4. Enter the NORMAL mode (all mode indicators unlit).
	5. MIDI Local Control is off.	5. Switch MIDI Local control on.
	6. Command from external MIDI device has set the volume of channel 1 to 0.	6. Use the external MIDI device to adjust the volume of channel 1.
No sounds are produced when a musical pad is pressed.	The volume for channels 6-9 and channels 14-16 has been set to 0 as a result of designating an external MIDI device.	Adjust the volume of the necessary channels with the external MIDI device.
Rhythm and auto-accompaniment do not play.	Accompaniment volume is set to 00. The volume for channel 10~13 is set to 0.	Use the ACCOMP VOLUME button to raise the volume of the accompaniment. Adjust the volume of the necessary channels with the external MIDI device.
Following symptoms occur when using batteries. • Dim power supply indicator • Abnormally low speaker/headphone volume • Distortion of sound output • Occasional interruption of sound when playing at high volumes • Sudden power failure when playing at high volumes • Continued sound output even after you release a button • A totally different tone may sound • Abnormal rhythm pattern and demo tune play	Low battery power.	Replace the batteries with new ones.

■ Specifications

Model:	Casio CTK-630
Keyboard:	61 keys, 5 octaves (standard keyboard) - with touch response function
No. of Tones	100 types, with split/layer functions
No. of polyphony:	Max. 24 notes (max. 12 for some tones)
Effects:	Reverberation (3 types)
Musical Pads:	Approx. 400 types (8 pads x 50 sets) Types: POPS, ROCK, JAZZ/FUSION, DANCE/ FUNK, EUROPEAN, LATIN/VARIOUS, DRUMS & PERCUSSSION
Demonstration Program:	3 songs
Auto-Accompaniment Function:	
No. of RhythmPatterns	100 preset types
Tempo	Variable (216 steps, ♩= 40-255)
Chords	4 types (Casio chord, fingered chord, full range chord 1, full range chord 2)
Other	Intro/fill-in, synchro/ending, normal/ variation
Easy Preset:	50 sets Types: Free session (repeating chord progression), free session (song format), melody compo sition (with drums and bass)
Memory:	No. of songs: 3 Format: Real-time memory Capacity: Approx. 1200 notes for a total of 3 songs
Other Functions:	
Transpose	12 steps (F#-C-F)
Tuning	Variable, A4=440 Hz ± 50 cents
Pitch Bend	12 steps (1 to 12 half-steps up and down)
MIDI:	16 multi-channel reception
Speakers:	12 cm x 2 (output: 2 W + 2 W)
Input/Output Jacks:	Power jack: 9V Phones/Output Jack: Standard stereo jack, output impedance: 90Ω, output voltage: max. 4.6 V (RMS) Sustain jack: Standard jack MIDI jacks: IN, OUT

Power Source:	2-way AC/DC power sources; Batteries: Six D-size Battery life: approximately 5 hours on R20P (SUM-1) AC: Required optional AD-5 AC adaptor
Auto Power Off Function	After approx. 6 minutes, can be cancelled
Power Consumption:	9V ⎓ 7.7 W
Dimensions:	931(W) x 353(D) x 104(H) mm (36 5/8" x 13 7/8" x 4 1/16")
Weight:	Approx. 4.7 kg (10.4 lbs) (without batteries)
Accessories:	Score stand

* Designs and specifications are subject to change without notice.

Part 6 Appendix/Apéndice

■ Note Table / ■ Tabla de notas

Tone number	Maximum polyphony	Range type
00	24	A
01	24	A
02	12	A
03	12	A
04	24	B
05	24	B
06	12	B
07	12	B
08	24	B
09	24	B

Tone number	Maximum polyphony	Range type
10	12	B
11	24	B
12	24	B
13	24	B
14	12	B
15	12	B
16	12	B
17	12	B
18	12	B
19	12	B

Tone number	Maximum polyphony	Range type
20	12	B
21	12	B
22	12	B
23	24	B
24	24	B
25	24	B
26	24	B
27	24	B
28	24	B
29	24	B

Tone number	Maximum polyphony	Range type
30	24	B
31	24	B
32	24	B
33	24	B
34	24	C
35	24	C
36	24	C
37	24	C
38	24	C
39	24	C

Tone number	Maximum polyphony	Range type
40	24	C
41	24	C
42	24	B
43	24	C
44	24	B
45	24	C
46	24	B
47	24	B
48	24	B
49	24	B

Tone number	Maximum polyphony	Range type
50	12	B
51	24	B
52	24	B
53	24	B
54	24	B
55	24	C
56	24	B
57	12	C
58	24	C
59	24	C

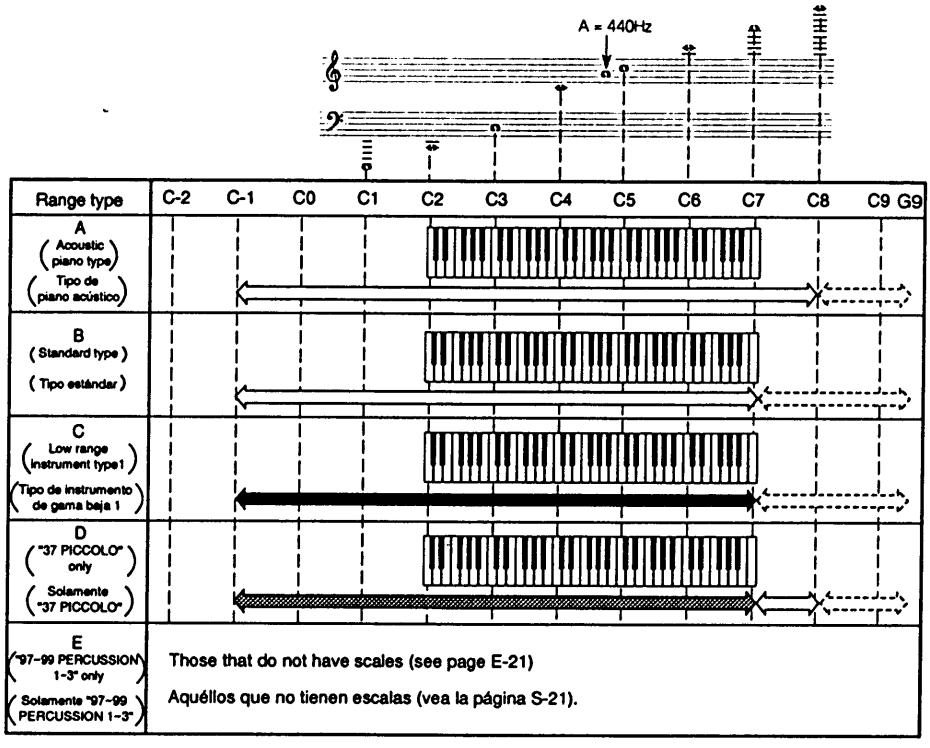
Tone number	Maximum polyphony	Range type
60	24	B
61	24	B
62	24	B
63	24	C
64	24	B
65	24	B
66	24	D
67	24	B
68	24	B
69	24	B

Tone number	Maximum polyphony	Range type
70	24	B
71	12	B
72	12	B
73	12	B
74	12	B
75	12	B
76	12	B
77	12	B
78	12	B
79	12	B

Tone number	Maximum polyphony	Range type
80	12	B
81	12	B
82	12	B
83	12	B
84	12	B
85	12	B
86	12	B
87	12	B
88	12	B
89	12	B

Tone number	Maximum polyphony	Range type
90	12	B
91	12	B
92	12	B
93	12	B
94	12	B
95	12	B
96	12	B
97	24	E
98	12	E
99	24	E

Page 1 -
95.5.26,6:33 PM - CTK-630(E/S)-A-1~17



a ..... Range of keyboard play.
..... Gama de ejecución de teclado.

b ..... Playable range. (Transpose, When receiving MIDI data)
..... Gama ejecutable. (Transposición, al recibir datos MIDI)

c ..... Range in which same note is played in nearest octave as a result of transpose and MIDI data receive operation. (Transpose, When receiving MIDI data)
..... Gama en la que la misma nota se ejecuta en la octava más cercana como un resultado de la transposición y operación de recepción de datos MIDI. (Transposición, al recibir datos MIDI)

d ..... Playable range.
Sound range at which tone one octave lower is produced.
(Transpose, When receiving MIDI data)
..... Gama ejecutable.
Gama de sonido en la que se produce una octava de tono más baja.
(Transposición, al recibir datos MIDI)

e ..... Playable range.
Sound range at which tone one octave higher is produced.
(Transpose, When receiving MIDI data)
..... Gama ejecutable.
Gama de sonido en la que se produce una octava de tono más alta.
(Transposición, al recibir datos MIDI)

Page 2 -
95.5.26,6:34 PM - CTK-630(E/S)-A-1~17

Page 3 - 95.5.26,6:34 PM - CTK-630(E/S)-A-1`17

■ List of Musical Pads / ■ Lista MUSICAL PAD VARIATIONS

Refer to page E-36 "Hints for Enjoying the CTK-630" for the meanings of *1 and *2 in the STYLE column.
Para los significados de *1 y *2 en la columna STYLE, refiérase a la página S-36 "Sugestiones para divertirse con el CTK-630".

POPS	No.	No. of bars	Style
00 Pops A	1 Brass phrase	2	
	2 Brass phrase	1	
	3 Synth phrase	2	
	4 Synth phrase (Upper line)	2	
	5 Flute phrase	2	
	6 Orchestra hit phrase	2	
	7 Harp arpeggio (upper line)	2	
	8 Synth phrase	2	
01 Pops B	1 Brass phrase	1	
	2 Brass phrase	1	
	3 Trumpet, Sax, Trombone long tone	1	
	4 Trumpet, Sax, Trombone long tone	1	
	5 Percussion phrase	1	※ 1
	6 Percussion phrase	1	※ 1
	7 Percussion phrase	1	※ 1
	8 Drum phrase	1	※ 1
02 Pops C	1 Recorder phrase	1	
	2 Recorder phrase	1	
	3 E. Piano phrase	1	
	4 E. Piano phrase	1	
	5 Synth phrase (lower line)	1	
	6 Synth, E. Piano phrase	1	
	7 Synth phrase	1	
	8 Brass hit phrase	1	
03 Pops D	1 Pan flute phrase	1	
	2 Synth Strings phrase	1	
	3 Synth Brass phrase	1	
	4 Crystal phrase	1	
	5 Harp arpeggio (lower line)	2	
	6 Harp arpeggio (upper line)	2	
	7 Strings arpeggio (upper line)	2	
	8 Strings backing	2	

POPS	No.	No. of bars	Style
04 Pops E	1 Brass phrase	1	
	2 Drum fill-in	1	
	3 Guitar & Percussion fill-in	1	※ 1
	4 Percussion phrase	1	
	5 Percussion phrase	2	
	6 Strings phrase	2	※ 1
	7 Strings phrase (upper/lower lines)	2	※ 2
	8 Brass fill-in	1	※ 1
05 Pops F	1 Pan flute phrase	1	
	2 Brass phrase	1	
	3 Piano phrase	1	
	4 Crystal phrase	1	
	5 Synth phrase (lower line)	1	
	6 Synth phrase (upper line)	1	
	7 Synth phrase (lower line)	1	
	8 Synth phrase (upper line)	1	
06 8 Beat	1 Brass phrase	1	
	2 Brass phrase	1	
	3 Brass long tone	2	
	4 Brass phrase	1	
	5 Harp glissando	1	
	6 Strings phrase	2	
	7 Fill-in with drums	1	※ 1
	8 Fill-in with drums	1	※ 1
07 16 Beat	1 Brass phrase	2	
	2 Brass phrase	1	
	3 Synth Reed phrase	2	
	4 Synth Reed phrase	2	
	5 Synth Brass phrase	1	
	6 Synth phrase (lower line)	1	
	7 Crystal phrase (lower line)	1	
	8 Crystal phrase (upper line)	1	

POPS	No.	No. of bars	Style
08 Ballad A	1 Alto sax phrase	1	
	2 Alto sax phrase	1	
	3 Recorder phrase	1	
	4 Crystal phrase (lower line)	1	
	5 Chorus backing	2	
	6 Synth backing	2	
	7 Trumpet phrase	2	
	8 Synth strings phrase	1	
09 Ballad B	1 Piano backing	1	
	2 Synth phrase (lower line)	2	
	3 Synth phrase (lower line)	2	
	4 Alto sax phrase	1	
	5 Alto sax phrase	1	
	6 Harp & Strings arpeggio	2	
	7 Crystal phrase	1	
	8 Brass hit	1	

ROCK	No.	No. of bars	Style
10 Rock A	1 Rock organ phrase	1	
	2 Rock organ phrase	1	
	3 Rock organ phrase	1	
	4 Rock organ phrase	1	
	5 Rock organ phrase	1	
	6 Rock organ phrase	1	
	7 Guitar pick scratch	1	
	8 Applause	2	

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ROCK	No.	No. of bras	Style
11 Rock B	1 Distortion guitar & Drum fill-in	1	※ 1
	2 Distortion guitar & Drum fill-in	1	※ 1
	3 Distortion guitar phrase (upper line)	2	
	4 Distortion guitar phrase (lower line)	2	
	5 Distortion guitar phrase	1	
	6 Distortion guitar phrase	1	
	7 Distortion guitar long tone	2	
	8 Distortion guitar phrase (lower line)	1	
12 Rock C	1 Quarter note triplet fill-in	1	※ 1
	2 Eighth note triplet fill-in	1	※ 1
	3 Brass phrase	2	
	4 Brass phrase	2	
	5 Piano glissando (lower line)	1	
	6 Piano backing	2	
	7 Piano phrase	2	
	8 Piano glissando (upper/lower lines)	2	
13 Heavy Metal	1 Distortion guitar phrase	2	※ 1
	2 Distortion guitar & Bass phrase	2	※ 1
	3 Distortion guitar phrase	2	※ 1
	4 Ending phrase	2	※ 1
	5 Synth Brass phrase	2	※ 1
	6 Distortion guitar phrase (high speed)	2	※ 1
	7 Distortion guitar arpeggio (upper line)	2	※ 1
	8 Distortion guitar phrase (high speed)	2	※ 1
14 Rock'n Roll	1 Break fill-in	1	※ 1
	2 Piano & Bass unison	1	※ 1
	3 Tenor sax phrase	2	※ 2
	4 Piano backing	2	
	5 Piano phrase	2	
	6 Piano eighth note triplet	2	
	7 Piano glissando (lower line)	1	
	8 Brass phrase	2	

ROCK	No.	No. of bars	Style
15 Slow Rock	1 Strings phrase	2	
	2 Strings phrase	2	
	3 Synth phrase	1	
	4 Synth phrase	1	
	5 Strings backing	1	
	6 Strings backing	1	
	7 Synth backing	1	
	8 Piano backing	1	
16 Blues	1 Break fill-in	1	※ 1
	2 Brass quarter note triplet fill-in	1	※ 1
	3 Piano phrase	2	
	4 Piano phrase	2	
	5 Harmonica phrase	2	
	6 Harmonica phrase	2	
	7 Distortion guitar phrase	2	※ 2
	8 Distortion guitar phrase	2	
17 Rhythm & Blues	1 Break fill-in	1	※ 1
	2 Brass quarter note triplet fill-in	1	※ 1
	3 Brass phrase	2	
	4 Brass phrase	2	
	5 Tenor sax phrase	2	
	6 Tenor sax phrase	2	
	7 Piano phrase	2	
	8 Piano backing	2	

Jazz/Fusion	No.	No. of bars	Style
18 Swing A	1 Break fill-in	1	※ 1
	2 Brass fill-in	1	※ 1
	3 Trombone phrase	2	
	4 Trumpet phrase	2	
	5 Brass phrase	2	
	6 Alto sax phrase	2	※ 2
	7 Piano phrase	2	
	8 Piano phrase	2	
19 Swiing B	1 Eighth note triplet fill-in	1	※ 1
	2 Strings fill-in (upper line)	1	※ 1
	3 Vibraphone phrase	2	
	4 Jazz guitar phrase	2	
	5 Trombone phrase	2	
	6 Trumpet phrase	2	
	7 Tenor sax phrase	2	
	8 Clarinet phrase	2	

Jazz/Fusion	No.	No. of bars	Style
20 Big Band	1 Break fill-in	1	※ 1
	2 Brass quarter note triplet fill-in	1	※ 1
	3 Brass fill-in	1	※ 1
	4 Brass phrase	2	
	5 Trombone phrase	2	
	6 Clarinet phrase	2	
	7 Clarinet phrase	2	
	8 Brass long tone	2	
21 Jazz	1 Alto sax phrase	2	
	2 Trumpet phrase	2	
	3 Trombone phrase	2	
	4 Brass phrase	2	
	5 Alto sax phrase	1	※ 1
	6 Trumpet phrase	1	※ 1
	7 Trombone phrase	1	※ 1
	8 Brass phrase	1	※ 1
22 Modern Jazz	1 Piano phrase	2	
	2 Alto sax phrase	2	
	3 Mute trumpet phrase	2	
	4 Piano, Sax, Mute trumpet phrase	2	
	5 Mute trumpet phrase	1	※ 1
	6 Piano phrase	1	※ 1
	7 Alto sax phrase (upper line)	1	※ 1
	8 Piano, Sax, Mute trumpet phrase (Lower line)	1	※ 1
23 Acid Jazz	1 Break fill-in	1	※ 1
	2 Guitar phrase	2	
	3 Flute phrase	2	
	4 Soprano sax phrase	2	
	5 Mute trumpet phrase	2	
	6 Tenor sax phrase	2	
	7 Jazz guitar phrase	2	
	8 Vibraphone long tone	2	
24 Latin Fusion	1 Brass fill-in	1	※ 1
	2 Percussion phrase	1	
	3 Percussion phrase	1	
	4 Percussion phrase	1	
	5 Whistle	1	
	6 Flute phrase	2	※ 2
	7 Crystal & Chorus phrase	2	
	8 Brass phrase	2	

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Dance/Funk	No.	No. of bars	Style
25 Euro Beat	1 Bass & Drum pattern	2	※ 1
	2 Bass & Drum pattern	2	※ 1
	3 Bass & Drum pattern	2	※ 1
	4 Scratch & Drum pattern	2	※ 1
	5 Orchestra hit	1	
	6 Timpani & Drum hit	1	
	7 Synth & Drum hit	1	
	8 Synth & Drum hit	1	
26 Techno	1 Bass & Drum pattern	1	※ 1
	2 Bass & Drum pattern	1	※ 1
	3 Synth & Drum fill-in	1	※ 1
	4 Orchestra hit fill-in	1	※ 1
	5 Synth pattern (upper line)	1	※ 1
	6 Synth pattern (lower line)	1	※ 1
	7 Voice (OK / MUSIC)	1	※ 2
	8 Voice (GO / TECHNO)	1	※ 2
27 Rap	1 Break fill-in	1	※ 1
	2 Mute guitar phrase	2	
	3 Clavi phrase	1	
	4 Electric block	1	
	5 Electric crash cymbal	1	
	6 Scratch 1	1	
	7 Scratch 2	1	
	8 Scratch 3	1	
28 Funk	1 Synth reed phrase	2	※ 1
	2 Synth reed phrase	2	※ 1
	3 Synth reed phrase	2	※ 1
	4 Synth reed phrase	2	※ 1
	5 Synth reed backing	2	※ 1
	6 Synth reed backing	2	※ 1
	7 Synth reed backing	2	※ 1
	8 Synth reed backing	2	※ 1
29 House	1 Piano backing	2	※ 1
	2 Organ backing	2	※ 1
	3 Synth phrase	2	※ 1
	4 Crystal backing	2	※ 1
	5 Voice (CHECK IT OUT)	1	※ 1
	6 Voice (DO IT)	1	※ 1
	7 Voice (PEACE)	1	
	8 Voice (PUSH IT)	1	

European	No.	No. of bars	Style
30 Polka	1 Clarinet phrase	2	
	2 Clarinet phrase	2	
	3 Clarinet phrase	2	
	4 Clarinet phrase	2	
	5 Clarinet & Trumpet fill-in	1	※ 1
	6 Clarinet & Trumpet fill-in	1	※ 1
	7 Clarinet & Trumpet fill-in	1	※ 1
	8 Clarinet & Trumpet fill-in	1	※ 1
31 March	1 Snare solo intro	2	※ 1
	2 Snare solo pattern	2	※ 1
	3 Snare roll	2	
	4 Snare & Cymbal	2	
	5 Piccolo phrase	1	
	6 Piccolo phrase (upper line)	1	
	7 Brass phrase	1	
	8 Music box phrase	1	
32 Waltz	1 Chorus backing	2	
	2 Chorus phrase	2	
	3 E. Piano phrase	2	
	4 E. Piano phrase	2	
	5 Piano & Strings phrase	2	※ 1
	6 Piano & Strings phrase	2	※ 1
	7 Strings & Harp	2	※ 1
	8 Strings & Harp	2	※ 1
33 Classic A	1 Trumpet phrase	2	※ 2
	2 Harp phrase (upper/lower lines)	2	※ 2
	3 Strings & Pizzicato backing	2	
	4 Horn phrase	2	
	5 Piano phrase (lower line)	2	
	6 Strings phrase	1	
	7 Crystal backing (lower line)	2	
	8 Flute tremolo	2	
34 Classic B	1 Strings phrase (upper line)	3	
	2 Piano backing	1	
	3 Horn phrase	2	
	4 Oboe phrase	2	
	5 Oboe phrase	2	
	6 Harp arpeggio	1	※ 1
	7 Harp glissando	1	※ 1
	8 Timpani phrase	2	※ 1

Latin/Others	No.	No. of bars	Style
35 Bossa-Nova	1 Strings fill-in	1	※ 1
	2 Strings phrase	2	
	3 Strings phrase (lower line)	2	
	4 Harp phrase (upper line)	2	
	5 Synth phrase/Flute phrase	2	※ 2
	6 Vibraslap	1	
	7 High conga	1	
	8 Mute cuica	1	
36 Samba	1 Brass fill-in	1	※ 1
	2 Percussion fill-in	1	※ 1
	3 Mute trumpet phrase	2	
	4 Marimba phrase	2	
	5 Piccolo phrase	2	
	6 Long whistle	1	
	7 Conga tremolo	1	
	8 Timbales phrase	1	
37 Merengue	1 Brass eighth note triplet fill-in	1	※ 1
	2 Brass fill-in	2	※ 1
	3 Brass phrase	2	
	4 Brass backing	2	
	5 Piccolo phrase	2	
	6 Piano phrase	2	
	7 Mute cuica	1	
	8 Low timbare	1	
38 Reggae	1 Break fill-in	1	※ 1
	2 Percussion fill-in	1	※ 1
	3 Oboe phrase	2	
	4 Piano backing	2	
	5 Clavi phrase	2	
	6 Timbales, Tom	1	
	7 Percussion fill-in	1	
	8 Percussion fill-in	1	
39 Country	1 Piano & Guitar fill-in	1	※ 1
	2 Break fill-in	1	※ 1
	3 Violin phrase	2	
	4 Violin phrase	2	
	5 Jazz guitar phrase	2	
	6 Jazz guitar phrase	2	
	7 E. Guitar phrase	2	
	8 Piano phrase	2	

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Latin/Others	No.	No. of bars	Style
40 Enka	1 Flute phrase	1	
	2 Flute phrase	1	
	3 Alto sax phrase	1	
	4 Chorus long tone	1	
	5 Jazz guitar phrase	1	
	6 Shamisen phrase	1	
	7 Guitar & Shakuhachi fill-in	1	※ 1
	8 Ending phrase	2	※ 1
41 Entertainment	1 Brass phrase	2	※ 1
	2 Piano phrase	2	※ 1
	3 Strings long tone	2	※ 1
	4 Drum fill-in	1	※ 1
	5 Snare roll	1	※ 1
	6 Wedding phrase 1	2	※ 1
	7 Wedding phrase 2	2	※ 1
	8 Applause	2	※ 1
42 Backing Set A	1 Piano arpeggio	2	
	2 Piano chord backing	2	
	3 Strings long tone	2	
	4 Strings (upper line)	2	
	5 Vibraphone arpeggio	2	
	6 Jazz organ chord backing	2	
	7 Guitar arpeggio	2	
	8 Synth chord backing	2	
43 Backing Set B	1 Brass	1	
	2 Brass	1	
	3 Brass	1	
	4 Brass	1	
	5 Brass	1	
	6 Brass	1	
	7 Brass	1	
	8 Brass	1	

Drums/Percussion	No.	Style
44 Rock Drums A	1 Bass drum	
	2 Snare drum	
	3 Closed hi-hat	
	4 Open hi-hat	
	5 Ride cymbal	
	6 Low tom	
	7 Low mid tom	
	8 High mid tom	

Drums/Percussion	No.	Style
45 Rock Drums B	1 Bass drum	
	2 Snare drum	
	3 Closed hi-hat	
	4 Open hi-hat	
	5 Crash cymbal	
	6 Low tom	
	7 Mid tom	
	8 High tom	
46 House Drums	1 E. Bass drum	
	2 E. Snare drum	
	3 E. Closed hi-hat	
	4 E. Open hi-hat	
	5 E. Ride cymbal	
	6 E. Low tom	
	7 E. Mid tom	
	8 E. High tom	
47 Latin Percussion B	1 Bongo (low/high)	※ 2
	2 Conga (low/high)	※ 2
	3 Guiro (long/short)	※ 2
	4 Maracas	
	5 Timbales (low/high)	※ 2
	6 Claves	
	7 Voice (AAAAH, AH)	
	8 Voice (UUH)	
48 Latin Percussion B	1 Bongo (low/high)	※ 2
	2 Conga (low/high)	※ 2
	3 Cabasa	
	4 Agogo (low/high)	※ 2
	5 Cuica (mute/open)	※ 2
	6 whistle (Short/long)	※ 2
	7 Tambourine	
	8 Castanets	
49 Hit Set	1 Orchestra hit	
	2 Timpani	
	3 Synth 1	
	4 Synth 2	
	5 Distortion guitar 1	
	6 Brass 1	
	7 Distortion guitar 2	
	8 Brass 2	

■ List of Easy Presets / ■ Lista 50 EASY PRESETS

Free Session (Repeating Chord Progression) / Sesión libre (Repetición de progresión de acordes)

No.	EASY PRESETS	RHYTHMS	PAD	TONES	TEMPO	Chord Progression
00	NICE GROOVE	00	00	76	108	C | × | C6 | × | Dm7 | × | F/G | × | Dm7 | Gsus7 | Em7 | G/A | FM7 | Em7 | Dm7 | F/G |
01	POP BALLAD	03	08	76	68	|: C G/B | Am Bm/G | F C/E | Dm7 G | C G/B | Am Em/G | F Gsus7 G | C F/G :| Am Em/G | F | Am Em/G | F FM7 G | Am Em/C | F Dm7 | Gsus | G F/G |
02	RAP POP	05	02	72	92	C | Em7 | B♭ | F | C | Em7 | B♭ | F | G | Am | B♭ | Dm | G | Am | B♭ | Dm |
03	SOUL BALLAD	07	09	60	92	|: C | CM7 | Am | Am7 | C | CM7 | Am | Am7 | Dm7 | × | F/G | × :| Dm7 | Em7 | FM7 | Gsus7 | Dm7 | Em7 | FM7 | F/G | CM7 | Am7 | CM7 | Am7 |
04	16 BEAT 2	11	07	60	108	C | Am | FM7 | × | Dm7 | F/G | CM7 | C6 | C | Am | FM7 | × Em7 | Dm7 | F/G | C | × | Em7 | × | Am | Am7 | Dm | Dm7 | Gsus7 | G | C | Am | FM7 | × Em7 | Dm7 | F/G | C | Dm7 F/G |
05	8 BEAT 2	14	06	61	96	|: C | F C | Em Am | F G :| Em | × | Am | × | Dm | × | G | G7 |

No.	EASY PRESETS	RHYTHMS	PAD	TONES	TEMPO	Chord Progression
06	POPS 3	16	03	69	88	|: C Am | Dm Gsus7 :| Dm Em | FM7 F/G | Dm | Em | Dm | Em Gm | Dm | Em | FM7 | F/G |
07	POP FUSION	18	05	71	112	G/C C | G/C C | G/A Am | G/A Am | C/D Dm | C/D Dm | Am/G G | F/G G |
08	SLOW ROCK 1	21	15	04	72	C | Am7 | Dm9 | F/G | C | Am7 | F/G | G9 | Am7 | Em7 | Am7 | Em7 | Dm7 | × | D9 | F/G |
09	ROCK 2	31	10	18	120	C | × | F | × | C | D7 | G | × | C | C7 | F | F7 | C | G | C | F/G |
10	RIFF ROCK	33	11	30	132	C | × | × | × | F | × | C | × | G | F | C | × |
11	N'AWLINS R&R	37	14	62	156	C | × | × | × | F | × | C | × | G | × | C | × |
12	CHICAGO BLUES	38	16	24	126	C | × | × | × | F | × | C | × | G | F | C | × |
13	R & B	39	17	61	126	C | × | × | × | F | × | C | × | G | F | G | F | G | F | C | × |
14	BIG BAND	40	20	56	152	C | CM7 | C6 | CM7 | C | C°dim | Dm7 | G7 | Dm | DmM7 | Dm7 | × | G7 | × | CM7 | C6 |

No.	EASY PRESETS	RHYTHMS	PAD	TONES	TEMPO	Chord Progression
15	SWING	42	18	53	156	‖: CM7 Am7 | Dm7 G7 | CM7 Am7 | Dm7 G7 | C C7/E | F6 Fm6 | C/G G7 | 1. C F/G :‖ 2. C | E7 | 𝄎 | A7 | 𝄎 | D7 | 𝄎 | G7 | 𝄎 | CM7 Am7 | Dm7 G7 | CM7 Am7 | Dm7 G7 | C C7/E | F6 Fm6 | C/G G7 | C ‖
16	MODERN JAZZ 1	45	22	56	120	‖ C | 𝄎 | D♭ | 𝄎 | F | 𝄎 | A♭ | B♭ ‖
17	ACID JAZZ	47	23	63	120	‖ C7 | 𝄎 | 𝄎 | 𝄎 | D♭7 | 𝄎 | 𝄎 | 𝄎 | B♭7 | 𝄎 | 𝄎 | 𝄎 | C7 | 𝄎 | 𝄎 | 𝄎 ‖
18	TECHNO	50	26	83	134	‖ C | 𝄎 | 𝄎 | 𝄎 | D | 𝄎 | 𝄎 | 𝄎 | E♭ | 𝄎 | F | B♭ ‖
19	EURO BEAT	51	25	93	118	‖ C | 𝄎 | B♭ | 𝄎 | F | 𝄎 | G | 𝄎 ‖
20	DISCO 1	53	43	83	120	‖ C | 𝄎 | Am7 | 𝄎 | C | 𝄎 | F | 𝄎 | C | Am | F | Fm | C | 𝄎 | G/F | 𝄎 ‖
21	HOUSE	55	29	89	122	‖ C | 𝄎 | 𝄎 | 𝄎 | F | 𝄎 | C | 𝄎 | A♭ | B♭ | C | 𝄎 ‖
22	MARCH 1	62	31	58	120	‖ C | 𝄎 | G C | D7 G7 | C | 𝄎 | F Dm | Gsus G C ‖
23	BOSSA NOVA 1	70	35	67	130	‖: C9 | CM7 | D7 | 𝄎 | Dm7 | G7 | 1. CM7 | Gaug :‖ 2. FM7 | G/F | Em7 | A7 | Dm7 | G7 | Em7 E♭7 | Dm7 G7 | C9 | CM7 | D7 | 𝄎 | Dm7 | G7 | CM7 | Gaug ‖
24	SAMBA 2	73	36	56	112	‖ Cm | Gm | Cm | Gm | E♭ | B♭ | Cm Gm | Cm ‖

No.	EASY PRESETS	RHYTHMS	PAD	TONES	TEMPO	Chord Progression
25	MAMBO	75	47	61	100	‖ C | C♯dim | Dm7 | G7 | Em7 | A7 | Dm7 | G7 | C | C/E | F | Fm | G | Am7 | Dm7 | G7 ‖
26	MERENGUE	78	37	53	120	‖: C | 𝄎 | 𝄎 | 𝄎 | 𝄎 | C♯dim | Dm7 | G7 | Dm | Aaug | Dm7 | 𝄎 | G7 | 𝄎 | 1. CM7 C♯dim | Dm7 G7 :‖ 2. C6 | C | Gm7 | C7 | FM7 | F6 | Fm7 | B♭7 | Em7 Em7 | Dm7 G7 ‖
27	COUNTRY	90	39	42	100	‖: C | F | C | G | C | F | C G7 | C | :‖ F | C | G7 | C C7 | F | C | D7 | G | C | F | C | G | C | F | C G7 | C ‖
28	SLOW GOSPEL	93	44	18	116	‖ C | C7 | F | C | 𝄎 | 𝄎 | G | G7 | C | C7 | F | C | 𝄎 | G7 | C | 𝄎 ‖
29	ENKA	97	40	64	72	‖ Cm G7 | Cm | 𝄎G7 | Cm | Fm C | Fm | G7 | Cm ‖

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Free Session (Song Format) / Sesión libre (Formato de canción)

No.	EASY PRESETS	RHYTHMS	PAD	TONES	TEMPO	Chor Progression
30	POPS (MAJOR)	11	07	76	108	Intro ‖: C | Em | F | F/G G | C | Em | F | F/G G | Am | AmM7 | Am7 | D7 | C/G | Em | Dm7 | F/G G :‖ Ending
31	POPS (1-6-2-5)	16	03	75	88	Intro ‖: C Am | Dm G7 | C Am | Dm G7 | C Am | Dm G7 | 1. C F | C C7 | Variation F G | C | F G | C C7 | F G7 | C G/B Am | D7 | G7 :‖ 2. C F | C G7 ‖ Ending
32	POPS (MINOR)	52	43	72	136	Intro ‖: Cm | A♭ | B♭sus | B♭ | Cm | A♭ | B♭sus | B♭ | E♭ | B♭/D | Cm | E♭/B♭ | A♭ | E♭/G | Fm | Gsus G7 | Cm | × B♭ | A♭ | B♭sus B♭ | Cm | × B♭ | A♭M7 | Gsus G7 :‖ Ending Repeat = Variation
33	ROCK (BALLAD)	03	08	71	68	Intro ‖: C G | Am F | C G7 | F C :‖ Variation Am G | F C | × G7 | F C ‖ Ending
34	ROCK (MINOR)	31	10	51	120	Intro ‖: Cm | × | × | × | Fm | × | Cm | × | A♭ | B♭ | Cm | × | F | × | Cm | × | D7 | × | G | G7 :‖ Ending

No.	EASY PRESETS	RHYTHMS	PAD	TONES	TEMPO	Chord Progression
35	WALTZ	64	32	00	90	Intro ‖: C | Am | F | C | F | C | Bm7-5 | E7 | 1. Am | C7 | F | B♭7 | Am | F♯m7-5 | Em7 A7 | Dm7 G :‖ 2. Am | Am7 | Am6 | F7 | C | F | C | F | C | Am | Dm | G7 | C | × ‖ Ending
36	BLUES	38	16	18	126	Intro ‖: C | × | × | C7 | F | × | C | × | G7 | F7 | C | × :‖ Ending
37	JAZZ	42	18	62	152	Intro ‖: CM7 Am7 | Dm7 G7 | C Am7 | Dm7 G7 | C C7/E | F6 Fm6 | C/G G7 | 1. C F/G :‖ 2.C♭ D♭ E♭ | Var. E7 | × | A7 | × | D7 | × | Dm7 | G7 | Nor. CM7 Am7 | Dm7 G7 | CM7 Am7 | Dm7 G7 | C C7/E | F6 Fm6 | C/G G7 | C F/G ‖ Ending
38	BOSSA NOVA	71	42	67	96	Intro ‖: CM7 | FM7 | CM7 | B♭M7 | CM7 | Aaug | Dm7 | A♭7-5 | Gm7 | C7 | FM7 | B♭7 | Am7 | Daug | A♭7-5 | F/G | 1. Var. G♭M7 | Fm7 | G♭M7 | Fm7 | G♭M7 | Fm7 | Dm7-5 | G7 :‖ 2. C ‖ Ending
39	CANON	68	33	67	70	Intro ‖: C G | Am Em | F C | F G :‖ Variation ‖: Am Em | F C | Dm Am | Dm7 G :‖ Ending

Melody Comp (with drums and bass) / Composiciones de melodía (con baterías y bajos)

No.	EASY PRESETS	RHYTHMS	PAD	TONES	TEMPO	Chord Progression
40	MELODY COMP 1	00	00	00	108	C | Dm/C | CM7 | F/G | FM7 | Em7 | Dm7 | Dm7/G
41	MELODY COMP 2	04	01	49	128	Dm | G | Dm | Am7 | Dm | G | Dm | Am7
42	MELODY COMP 3	03	08	06	68	G/C | Am7 | Dm9 | G7 | Dm7 | Em7 | FM7 | Dm7/G
43	MELODY COMP 4	07	09	60	92	Am9 | Em7 | Am9 | Em7 | F9 | C2/E | Dm9 | Em7
44	MELODY COMP 5	17	42	52	120	CM7 | Em7 | Dm7 | Dm7/G | C | Am9 | D9 | Dm7/G | Am9 | G/B | CM7 | C♯dim7 | Dm7 | A7♭5 | F/G | G7
45	MELODY COMP 6	21	15	67	72	C | G/C | F/C | B♭/C | C | Am9 | Dm9 | Gsus
46	MELODY COMP 7	47	23	56	96	Am7 | Dm | Am7 | Em7 | Am | Dm | CM7 | E7
47	MELODY COMP 8	64	32	17	90	C | Am9 | Dm7 | G7 | Em7 | Aaug | D9 | G7 | C | C7/E | F | F♯dim7 | C/G | Aaug | Am/D | G
48	MELODY COMP 9	72	48	53	120	C | CM7 | Bm7♭5 | E7 | Am7 | D7 | Gm7 | C7 | F9 | FmM7 | Em7 | A7 | Dm7 | G7 | CM7 | F/G
49	MELODY COMP 10	70	35	67	138	G/C | Em7 | Am | Em/G | F9 | C2/E | Dm9 | G7

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■ MIDI References

List of MIDI Transmitted Data

Transmitted Data	Contents
Basic Channels	1-16
Note Number	39-96
Velocity	1-127
Note Off	Velocity 0
Program Change	0-99
Hold 1	Off: 0 On: 127
Bender	0-16383 (-8192 to ±0-8191)
Timing Clock	—
Start	—
Stop	—

List of MIDI Received Data

Received Data	Contents
Receiving Channels	16 multi-channel
Note Number	0-127 (data other than sound generation data is returned)
Velocity	1-127 (0: note off).
Note Off*	0-127
Program Change*	0-99 (excluding channel 10)
Program Change	0-7 (channel 10)
Channel Pressure*	0-127 (same effect as modulation)
Bender*	0-16383 (-8192 to ±0-8191)
Modulation*	0-127
Volume	0-127
Pan	0-64 to 127 (left-center-right)
Expression	0-127
Hold 1*	Off: 0-63 On: 64-127
Sostenuto*	Off: 0-63 On: 64-127
Soft*	Off: 0-63 On: 64-127
Pitch Bend Sense*	MSB: 0-12 (1 half-step per step), 12-127 (12 half-steps) LSB: Inactive
Fine Tuning*	0-127 MSB: Active (internal resolution in 100/256 cent units) LSB: Active
Coarse Tuning	0-127 MSB: Active (1 half-step per step, data other than sound generation data is returned) LSB: Inactive
RPN Number	—
Reset All Controllers	—
All Sound Off	—
All Notes Off	—
Exclusive	GM mode on ([F0][7E][7F][09][01][F7])
Exclusive	GM mode off ([F0][7E][7F][09][02][F7])
Active Sensing	—

* Items indicated with an asterisk (*) cannot be received with channel 10. In addition, note off messages vary according to tone.

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List of Initial Settings

In the case the CTK-630 receives data for GM mode on or reset all controllers, the value of each setting will be initialized as shown in the table below.

GM Mode ON	Reset All Controllers	Message	Initial Channel Setting	CTK-630 Internal Setting
O		Program change	0 (Ch. 10:0)	Tone: 00
O	O	Pitch bend	±0 (40H/ 00H)	
O	O	Channel pressure	0	
O	O	Modulation	0	
O		Volume	100 (Ch. 1-5: 127)	
O		Pan	64	
O	O	Expression	127	
O	O	Hold 1	0	
O	O	Soft pedal	0	
O		Pitch bend sense	2	Bend range: 2
O		Fine tuning	64	Tune: 00
O		Coarse tuning	64	Transpose: 0
O		RPN Control change #101 Control change #100	128 (7FH) 128 (7FH)	

List of Sound Generation Processing

In the case this instrument receives a message, the sounds produced during sound generation (while connected) are processed as shown in the following table.

Message	Sounds generated by keyboard	Sustained sounds generated by sustain pedal	MIDI sound generation (excluding channel 10)	MIDI sound generation (channel 10)
All sound off	High release	High release	High release	High release
All notes off	—	—	Release	Release*
Reset all controllers	—	Release	—	—
GM mode on	High release	High release	High release	High release
GM mode off	High release	High release	High release	High release
Active sensing	High release	High release	High release	High release

* Items indicated with an asterisk (*) vary according to tone.
High release: Sound is muted immediately.
Release: Sound is muted while leaving a residual sound in the same manner as when releasing a key on an ordinary keyboard.

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■ Referencias MIDI

Lista de datos MIDI transmitidos

Datos transmitidos	Contenidos
Canales básicos	1-16
Número de notas	39-96
Velocidad	1-127
Desactivación de nota	Velocidad 0
Cambio de programa	0-99
Retención 1	Desactiv.: 0 Activ.: 127
Inflexor	0-16383 (-8192 a ±0-8191)
Reloj de sincronización	—
Inicio	—
Parada	—

Lista de datos MIDI recibidos

Datos transmitidos	Contenidos
Canales de recepción	16 multicanales
Número de nota	0-127 (los datos que no son datos de generación de sonido son retornados)
Velocidad	1-127 (0: desactiv. de nota)
Desactiv. de nota*	0-127
Cambio de programa*	0-99 (excluyendo el canal 10)
Cambio de programa	0-7 (canal 10)
Presión de canal*	0-127 (mismo efecto que modulación)
Inflexor*	0-16383 (-8192 a ±0-8191)
Modulación*	0-127
Volumen	0-127
Efecto panorámico	0-64 a 127 (izquierdo-central-derecho)
Expresión	0-127
Retención 1*	Desactiv.: 0-63 Activ.: 64-127
Sostenuto*	Desactiv.: 0-63 Activ.: 64-127
Suave*	Desactiv.: 0-63 Activ.: 64-127
Sensibilidad de inflexión de altura tonal*	MSB: 0-12 (1 medio intervalo por intervalo), 12-127 (12 medios intervalos) LSB: inactivo
Afinación fina*	0-127 MSB: Activo (resolución interna en unidades de 100/256 centésimas LSB: Activo
Afinación gruesa:	0-127 MSB: Activo (1 medio intervalo por intervalo, los datos que no sean datos de generación de sonido son retornados) LSB: Inactivo
Número RPN	—
Reposición total de controladores	—
Desactivación de todos los sonidos	—
Desactivación de todas las notas	—
Exclusivo	Modo GM activado ([F0][7E][7F][09][01][F7])
Exclusivo	Modo GM activado ([F0][7E][7F][09][02][F7])
Sensibilidad activa	—

* Los ítemes indicados con un asterisco (*) no pueden recibirse con el canal 10. Además, los mensajes de desactivación de nota varía de acuerdo al sonido.

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Lista de ajustes iniciales

En el caso de que el CTK-630 reciba datos para la activación del modo GM o reposición completa de los controladores, el valor de cada ajuste será inicializado como se muestra en la tabla siguiente.

Modo GM activado	Reposición completa de controladores	Mensaje	Ajustes de canal inicial	Ajuste interno del CTK-630
O		Cambio de programa	0 (Canal 10:0)	Sonido: 00
O	O	Inflexión de altura tonal	±0 (40Hz/00Hz)	
O	O	Presión de canal	0	
O	O	Modulación	0	
O		Volumen	100 (Canal 1-5: 127)	
O		Efecto panor.	64	
O	O	Expresión	127	
O	O	Retención 1	0	
O	O	Pedal de suave	0	
O		Sensibilidad de inflexión de altura tonal	2	Gama de inflexión: 2
O		Afinación fina	64	Melodía: 00
O		Afinación gruesa	64	Transposición: 0
O		RPN Cambio de control #101 Cambio de control #100	128 (7FH) 128 (7FH)	

Lista de procesamiento de generación de sonido

En este caso este instrumento recibe un mensaje, los sonidos producidos durante la generación de sonido (mientras está conectado) son procesados como se muestra en la tabla siguiente.

Mensaje	Sonidos generados por el teclado	Sonidos sostenidos generados por el pedal de sostenido	Generación de sonido MIDI (excluyendo el canal 10)	Generación de sonido MIDI (canal 10)
Todos los sonidos desactivados	Liberación alta	Liberación alta	Liberación alta	Liberación alta
Todas las notas desactivadas	—	—	Liberación	Liberación*
Reposición completa de controladores	—	Liberación	—	—
Modo GM activado	Liberación alta	Liberación alta	Liberación alta	Liberación alta
Modo GM desactivado	Liberación alta	Liberación alta	Liberación alta	Liberación alta
Sensibilidad activada	Liberación alta	Liberación alta	Liberación alta	Liberación alta

* Los ítemes indicados con un asterisco (*) varía de acuerdo al sonido.
Liberación alta: El sonido es silenciado inmediatamente.
Liberación: El sonido es silenciado dejando un sonido residual de la misma manera que cuando se suelta una tecla en un teclado ordinario.

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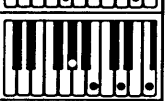
■ Fingered Chord Charts

■ Cuadros de acordes FINGERED

Root \ Chord Type	M	m	7	m7	dim7
C					
C♯/(D♭)					
D					
(D♯)/E♭					
E					
F					
F♯/(G♭)					
G					
(G♯)/A♭					
A					
(A♯)/B♭					
B					

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Root \ Chord Type	M7	m7-5	dim	aug	sus4
C					
C♯/(D♭)					
D					
(D♯)/E♭					
E					
F					
F♯/(G♭)					
G					
(G♯)/A♭					
A					
(A♯)/B♭					
B					

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Root \ Chord Type	7sus4	m add9	mM7	7^{-5}	add9
C					
C#/(D♭)					
D					
(D#)/E♭					
E					
F					
F#/(G♭)					
G					
(G#)/A♭					
A					
(A#)/B♭					
B					

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